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# A LINGUISTIC APPROACH TO ENGLISH

Revised Edition

VOLUME TWO

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Prepared by the

BUFFALO ENGLISH LINGUISTICS PROJECT

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# UNIT EIGHT

## PRONUNCIATION AND SPELLING

### Introduction

8.1. The Nature of Writing Systems. Although the main topic of this text has been a single system of human communication -- language -- we have mentioned and briefly discussed two other types of communication which go hand in hand with language. These are paralanguage and kinesics. Together these three systems form what has been called the SPEECH PACKAGE.

We can not, however, neglect a fourth very important human communication system -- writing. In introducing this fourth communication system, we must be careful to distinguish it from the systems in the Speech Package, for people often confuse writing and the Speech Package, referring to them as though they were just parts of the same thing. How often do we hear and use the term "spoken language" versus "written language;" yet writing is not language in any sense of the term. It is, rather, a means of representing language by means of visual symbols.

Some writing systems use visual symbols to represent the phonemes of the language. Others represent larger units of linguistic form, such as morphemes -- the Chinese writing system does this. In no instance, however, does a writing system represent every linguistic signal of a language. Writing comes as close as it can to presenting a visual picture of language, but it never completely succeeds -- at least not in any known system of writing.

8.2. Graphemes. The individual written symbols which stand for linguistic units are called graphs, in much the same way that the individual sounds of a language are called phones. Meaningful combinations of these symbols are called graphemes, in much the same way that meaningful combinations of phones are called phonemes. Essentially the same factors are involved in defining the grapheme as are involved in defining the phoneme. Each grapheme must contrast with all other graphemes; each grapheme must consist of allographs in complementary distribution. The criteria of visual similarity and pattern congruity are not quite as important, however. The grapheme p in English, for instance, has the allographs p and pp, each used in specific environments within a written form. The grapheme p contrasts with all the other graphemes of the English alphabet as well.

In this Unit we will discuss the graphemes of English and their allographs, pointing out the environments in which each allograph is used and the linguistic unit that each grapheme stands for.

# The Writing System of Modern English

8.3. The Sources of the English Writing System. The English writing system is a complex thing. Though the actual alphabetic symbols ultimately stem from the Phoenician alphabet through Greek and Latin adaptations, there is much more that must be said about the linguistic units that these alphabetic symbols refer to.

As you know from your earlier study of the history of the English language, there are essentially three main periods that may be marked off in the development of the language. The first is the period of Old English, beginning on the mainland of Western Europe and continuing in Great Britain after the invasion of that island by the Anglo-Saxon people. The second major epoch is the period of the Norman Invasion and Middle English, beginning in 1066 A.D. and continuing up to approximately 1500. The third major period is the period of Modern English and the consolidation of Great Britain as a single political and social entity.

These three major periods of English history and development of the English language are mirrored in our writing system. When Old English came to be written -- probably roughly around 700 A.D. -- specific alphabetic symbols from the Latin alphabet were adapted for use in representing specific phonemes in Old English. As writing spread in the Old English-speaking area and as it became part of the pattern of educated life, problems arose. Different dialects of Old English used different phonemes in what were essentially the same words. Such phonemic differences were not so great, however, that the speaker of one dialect could not understand the speaker of another. The differences were about of the same type as we find in a Southern dialect pronunciation and a Northeastern dialect pronunciation today. The problem that arose in Old English times concerned the spelling of such mutually understandable-yet phonemically different words. Since the principle of the writing system was to represent each phoneme by a written symbol, such identical words would be spelled differently in different dialects. It would be as though the Northeasterner spelled house as haws while the Southerner spelled it hews. When applied to the totality of such similar-yet-different words, the net result would be a different writing system for each dialect.

The Old English scribes solved this problem in a very simple manner -- probably so simple that they themselves were not conscious of what they were doing in many cases. Instead of using a single written symbol to stand for each phoneme of the language, they soon began to use a single symbol for each equation of phonemes from dialect to dialect. The /aw/-/ew/ equation would be written in a single manner, which might be pronounced /aw/ or /ew/ depending upon the dialect of the reader. In short, Old English scribes began to write morphophonically, not phonemically. To this day this is the principle of the English writing system -- indeed, it is the principle of almost all alphabetic writing systems throughout the world. Our alphabetic symbols do not stand for phonemes; they stand for morphophones.

After the Norman French invasion of England in 1066 under William the Conqueror, English and French existed side by side as official languages. French, however, was the preferred language of public life, and many native English speakers became bilingual in order to function properly and acceptably in English society. As the years and centuries moved on, however, the English language itself became changed. Not only did the phonemic system of Old English undergo changes, but complete new vocabulary items were borrowed whole-cloth by the thousands from Norman French. By the 1500's spoken English would no longer have been recognizable to the English speaker of the 1000's. The new language -- which essentially it was -- was Middle English. Basically native English in sound and syntax, it was fifty percent or more Norman French morphemically.

Since writing was well-entrenched by the times of the French invasion, the new Norman French morphemic items became, of course, not only part of the spoken language, but also part of the writing system. However, the system used to write these borrowed morphemes and the words formed from them was not the same as had been used for writing native English words. The writing system used for these forms was the writing system of French, which was in some important respects quite different from that used in Old English. Native English words, however, continued to be written in the Old English system. By 1500, then, we had not only a new hybrid language, but also a hybrid writing system -- part native English, part Norman French.

During this same time period French ceased being the official educated language. Writers such as Chaucer helped displace French and bring about a return to use of English as the standard national language on all levels of society. At the same time ties with the French mainland were politically weakened, and by the 1600's England was again, as it had been in Saxon times, a self-sufficient social entity.

During the period of Britain's national emergence and gradual colonial spread, the language also continued to change. As it changed and as more writers continued to compose in it, the writing system also changed. By the 1700's a third spelling system had developed. It successfully attempted to establish specific morphophonic values for each alphabetic symbol. This system of spelling is still the one in use today with only a few minor changes.

To sum up the historical evidence -- Modern English uses three patterns of spelling: the Old English pattern, the pattern of Norman French, and the pattern developed in the 1600-1700's. Our task is now to determine which morphemes and words use which pattern and to establish the morphophonic values of each alphabetic symbol in each of the three patterns.

8.4. *The Three Patterns.* The most important thing for the student to remember is that each letter of the English alphabet stands *not* for a single sound or phoneme, but for a *range of sounds.* In this way alone is it possible to write in one way and yet have such writing be understood by speakers of all dialects. For each one of the ranges of sound or phonemic equations listed in Unit VI (pages 5 - 6) we use an alphabetic symbol. As you know, we call such phonemic equations *morphophones*. For example, on page 5 of Unit VI, you were given the phonemic equation /aw/≈/æw/≈/ew/≈/əw/. The generalized morphophonic symbol for this equation was aw. , since /aw/ was the most frequent pronunciation. In English the regular alphabetic symbol for this *entire* equation -- *not* just for one of its variants -- is *ou*, as in the words *house*, *about*, *shout*, *doubt*, *bout*, *gout*, *lout*, *pout*, etc. Any of these words may actually be pronounced with *any* of the phonemic variants of the morphophone aw., depending upon the dialect of the speaker. Be certain that you understand this principle and that you can actually cite examples of it. This principle alone reduces the so-called irregularities of the English spelling system considerably.

The second principle that you must constantly bear in mind is *that there are the three patterns of English spelling that we discussed in the preceding section.* There is *not* just one spelling pattern with many irregularities; there are three, and in at least two of these the correspondence between morphophones and alphabetic symbols is amazingly regular and consistent.

Two of the spelling systems apply only to native English words. The third applies solely to non-native words, largely of Norman French and Latin origin.

The first spelling system which applies to native English words may be called the RESIDUAL PATTERN. Words in this group are: (1) native words of extremely high frequency in all styles of speech. This will include most of the words in the following morphemic classes -- pronouns, negatives, positives, locatives, demonstratives, relatives, and *x*-words. (2) native words of extremely low frequency in all styles of speech. These are primarily nouns like *ghost*, *ghoul*, *knight*, etc. Words of both these types have shown a change in phonemic and morphophonic shape since Old and Middle English times, but the spellings have not changed appreciably since Middle English times. These same lexical forms are also residual in a grammatical sense -- that is, here fall the "strong" or "irregular" verbs, the nouns with "irregular", vowel-change plurals, etc.

Such a residual phenomenon is not at all unusual. The same thing can be seen in Hieroglyphic Egyptian of the later dynasties, in late Cuneiform Akkadian, in the Latin of the Late Empire days, and even in Hieroglyphic Maya. High frequency and low frequency lexical forms tend to remain relatively stable in graphic representation, even though their pronunciations may change. In English the words in this category are surprisingly few -- an estimate would be less than 1,000, though a full count has yet to be made.

The second spelling system used with native English words involves the middle ground -- those words which are neither of extreme high frequency nor of extreme low frequency. Most, but certainly not all, nouns, verbs, adverbs, and adjectives fall in this category. This spelling system will be called the REGULAR PATTERN, since the bulk of native lexical forms fall here and since there is generally a one-to-one correspondence between morphophone and grapheme in this pattern. The pattern to which these words conform was generally and gradually standardized from Late Middle English to Early Modern English times -- roughly from the 1500's through the 1700's. The development of this pattern can, of course, be closely linked to the rise of printing and wide-scale public education.

Finally, the third English spelling pattern, which we will call the NON-NATIVE PATTERN, involves words of Latin and Norman French origin as well as many items which have come into the language in Modern English times from non-Romance sources -- American Indian, African, Asiatic, etc.

In the table on the following two pages you will find a list of the phonemic equations or morphophones of English -- this is the same list that you have already studied in Unit VI (pages 5-6). In the second column of the table you will find the allographs of each grapheme used to represent the morphophone in the REGULAR PATTERN. In column three you will find most of the allographs used to represent the same morphophones in the RESIDUAL PATTERN, and in the fourth and final column you will find the allographs used to represent the same morphophones in the NON-NATIVE PATTERN. Each of the spelling patterns will be discussed in detail in the sections of this unit which follow the table.

In the RESIDUAL and NON-NATIVE patterns the alphabetic symbols used in the REGULAR PATTERN are also used, with the same values. The other symbols given in these two columns are used in addition to the REGULAR PATTERN symbols. If the morphophone or morphonic combination is not present in one or more patterns, dashes have been placed in the proper columns to indicate such lacks.

THE VOCALIC EQUATIONS:

| EQUATION | REGULAR | RESIDUAL | NON-NATIVE |
|---|---|---|---|
| 1. i. = /i/≈/ɨ/≈/ih/≈/ɨh/ | i | o,u,ui,ie | y |
| 2. e. = /e/≈/ɨ/ | e | oa,ai,u,eo,a,<br>ay,ie,ei | ae,oe |
| 3. æ. = /æ/≈/æy/≈/æh/≈/eh/ | a | ai,au | |
| 4. ə. = /ə/≈/əh/≈/əy/≈/ɨ/ | u | oo,o,e,ou | |
| 5. a. = /a/≈/ah/≈/æh/ | o | a,ow,ea,e | |
| 6. o. = /o/≈/ɔ/≈/oh/≈/ɔh/≈<br>/aw/≈/oy/≈/ow/≈/ɔw/ | au | oa,oo,o,a,ou,aw | |
| 7. u. = /u/≈/ɨ/ | oo | u | u |
| 8. iy. = /iy/≈/ɨy/ | e | ee,ea,ie,ei,i,<br>y,e,eo,ey | ae,oe |
| 9. ey. = /ey/≈/eh/ | a | ay,ai,ei,ea,ey,ao,au | |
| 10. ay. = /ay/≈/əy/≈/æy/ | i | i,ey,ie,uy,y,ie | i (s) |
| 11. ow. = /ow/≈/əw/≈/ew/≈/ɔw/ | o | o,ow,ou,eo,oa,oe,ew | eau |
| 12. uw. = /uw/≈/ɨw/ | u | ou,oe,o,wo,-uCe,oo | u |
| 13. aw. = /aw/≈/æw/≈/ew/≈<br>/əw/ | ou | ow,oa,oe | o |
| 14. yuw. = /yuw/≈/yɨw/ | u | ew,u,you,eu,<br>ui,ewe,ue | eau |
| 15. oy. = /oy/≈/əy/≈/ɔy/ | oi | oy | |

THE CONSONANTAL EQUATIONS:

| EQUATION | REGULAR | RESIDUAL | NON-NATIVE |
|---|---|---|---|
| 16. /p/=/p/ | p,pp | | |
| 17. /b/=/b/ | b,bb | | |
| 18. /t/=/t/ | t,tt | | t,th,pt-,-bt |
| 19. /d/=/d/ | d,dd | | |
| 20. /k/=/k/ | k(before e,i)<br>c(elsewhere)<br>-ck | -lk,-lm | c,k,ch,kh,que |
| 21. /ks/=/ks/ | x | | |
| 22. /g/=/g/ | g,gg | gh- | g,gh |
| 23. /č/=/č/ | ch,tch | | ch |
| 24. /ǰ/=/ǰ/ | g(before e,i)<br>j(elsewhere)<br>-dge | | g,j |
| 25. /f/=/f/ | f,ff,-gh | -ft-,-gh | f,ph |
| 26. /v/=/v/ | v,vv | | |
| 27. /θ/=/θ/ | th | | |
| 28. /ð/=/ð/ | th | | dh |
| 29. /s/=/s/ | c(before e,i)<br>s(elsewhere)<br>ss | -st- | s,ss,sc,sch |
| 30. /z/=/z/ | z,s,zz | | x |
| 31. /š/=/š/ | sh | | sch |
| 32. /m/=/m/ | m,mm | -mb | -gm,-mn |
| 33. /n/=/n/ | n,nn | kn-,gn- | pn-,mn-,-gn |
| 34. /ŋ/=/ŋ/ | ng,n(k,g) | | ng |
| 35. /l/=/l/ | l,ll | | l,ll |
| 36. /r/=/ə/=/∅/ | r,rr | | r,rr,rh |

THE CONSONANTAL EQUATIONS (CONT'D):

| EQUATION | REGULAR | RESIDUAL | NON-NATIVE |
|---|---|---|---|
| 37. /h/=/Ø/ | h | | h,j |
| 38. /y/=/Ø/ | y | Ø (use) | |
| 39. /w/=/Ø/ | w | Ø (one) | w,(ch)o,(q)u |
| 40. /hw/=/w/ | wh | | |
| 41. /kw/=/kw/ | qu | | |
| 42. Morphophonic<br>t.y. = /č/=/ty/ | — | — | t(u) |
| 43. Morphophonic<br>d.y. = /ǰ/=/dy/ | — | — | d(i) |
| 44. Morphophonic<br>s.y. = /š/=/sy/ | — | — | t(i),ss(i) |
| 45. Morphophonic<br>z.y. = /ž/=/zy/ | — | — | z,s(i),s |

In learning how to spell properly in English, whether as a beginner or as a student who wishes to remedy his spelling problems, the simplest approach is to learn the alphabetic correspondences to each morphophone first in the REGULAR PATTERN, then in the RESIDUAL PATTERN, and finally in the NON-NATIVE PATTERN. If one attempts to learn all the patterns simultaneously, he will be overwhelmed with the seeming irregularities and inconsistencies and will come to the same conclusion that most traditional presentations of English spelling have come to; namely, that English spelling is extremely difficult and has no rhyme or reason behind it. It is for this reason that we have not approached the problems of spelling here by taking each phoneme and showing the various alphabetic symbols used to represent it in a hit-or-miss fashion. If you will *learn* the three patterns, you will find that most of the horrors of English spelling will vanish.

## THE THREE RULES OF THE REGULAR PATTERN

8.5. *Rule # 1: Simple Vowel Morphophones and Double Consonant Graphemes.* You will notice that each of the vowel symbols *a*, *e*, *i*, and *o* are used to represent two different sounds in the REGULAR PATTERN. Each is used, first, to represent a simple vowel nucleus: æ., e., i., and a. respectively for *a*, *e*, *i*, and *o*. Secondly, each of these symbols is also used to represent a complex vowel nucleus: ey., iy., ay., and ow. respectively for *a*, *e*, *i*, and *o*. The symbol *u* is used to represent three different sounds: simple vowel . and complex vowels uw. and y.uw. The symbol *oo* is used only to represent u.; the symbol *oi* only for oy.; the symbol *ou* only for aw.; and the symbol *aw* only for o.

You will also notice that the great majority of consonant symbols have two allographs: a single form and a double form. The double form is usually literally that, though in the case of *cc*, *chch*, *jj*, and (sometimes) *ff* *ck*, *tch*, *dge* and *gh* are used instead of actual doublings.

These two sets of circumstances -- two morphophones represented by each vowel symbol, and two allographs for most consonant symbols -- work hand-in-hand. They form the basis for the first two rules of the REGULAR PATTERN.

The first rule may be briefly stated as follows:

> RULE # 1: When a vowel grapheme is followed by two or more non-vowel graphemes, the vowel symbol represents a morphophonic simple nucleus.

By "non-vowel" graphemes is meant: (1) a consonant grapheme, or (2) any graphic indication of juncture. The latter would include spacing between words and the various punctuation marks. The actual shapes that are included in the above rule may be symbolized schematically by the following formulas, where v = any vowel grapheme indicating a simple vowel nucleus, C1 = any consonant grapheme, C2 = any second, different consonant grapheme, C3 = any third, different consonant grapheme, and # = any graphic indicator of juncture.

-vC1#, -vC1C1#, -vC1C2#, -vC1C2C3#,
-vC1C1-, -vC1C2-, -vC1C2C3-

It should be pointed out that a simple vowel nucleus in English must be followed by at least one consonant, so that the combination -v# never occurs. It should also be pointed out that the first combination listed in the formulas above (-vC1#) will become -vC1C1- if a second morpheme is added to the one ending in -vC1#. Examples of this rule are given below.

1. -vC1#

man - m.æ.n.

men - m.e.n.

tin - t.i.n.

top - t.a.p.

cup - k.ə.p.

cook - k.u.k.

2. -vC1C1#

staff - s.t.æ.f.

bell - b.e.l.

fill - f.i.l.

putt - p.ə.t.

3. -vC1C2#

land - l.æ.n.d.

bend - b.e.n.d.

fist - f.i.s.t.

pond - p.a.n.d.

rust - r.ə.s.t.

4. -vC1C2C3#

lands - l.æ.n.d.z.

bends - b.e.n.d.z.

fists - f.i.s.t.s.

ponds - p.a.n.d.z.

rusts - r.ə.s.t.s.

5. -vC1C1-

manning = m.æ.n.i.ŋ.

webbing = w.e.b.i.ŋ.

pinning = p.i.n.i.ŋ.

dotting = d.a.t.i.ŋ.

putting = p.ə.t.i.ŋ.

6. -vC1C2-

ranking = r.æ.n.k.i.ŋ.

tending = t.e.n.d.i.ŋ.

misting = m.i.s.t.i.ŋ.

bonding = b.a.n.d.i.ŋ.

rusting = r.ə.s.t.i.ŋ.

Native English words with the internal combination -vC1C2C3- are extremely rare. In the few which do occur, such as hamster (= h.æ.m.s.t.r.), the expected morphophonic pattern is found, however.

In all of the above patterns except -vC1# no spelling changes are necessary when additional morphemes are added to the word. When, however, a word (and therefore a morpheme, too) ending with -vC1# has another morpheme added to it, the juncture is no longer there. In order to retain the principle that two consonant symbols indicate a simple vowel nucleus, the C1 is doubled. For example, the word man needs no doubled consonant, since it is followed by juncture (#). When, however, we add the suffix √i.ŋ. to it, we spell the resulting form manning. This must be done in order to indicate that the a grapheme stands for the simple nucleus æ. This type of doubling of a consonant grapheme is called terminal doubling.

8.6. Rule # 2: Complex Vowels and Single Consonant Graphemes. As you will remember from the listing of morphophones and their REGULAR PATTERN graphic symbols, the graphemes a, e, i, o, and u may stand not only for the simple nuclei æ., e., i., a., and ə., but also for the complex vowel nuclei ey., iy., ay., ow., and (y.)uw. We have just discussed the graphic conventions used to tell the reader when these symbols stand for the simple vowel nuclei. Rule # 2 will indicate when they stand for the complex vowel nuclei. It is well to note here that the complex nuclei that they stand for are the names that we give these letters in the alphabet. This is a handy device for remembering their complex vowel equivalents. Rule # 2 may be stated as follows:

RULE # 2: A vowel grapheme followed by one consonant grapheme, which is itself followed by a vowel, indicates a complex vowel nucleus. If the combination of vowel + consonant + vowel grapheme occurs immediately before any phonemic juncture, the final vowel grapheme will be e -- not pronounced. If the combination occurs internally in a morpheme or word, the final vowel may be any vowel and it is pronounced. Finally, a complex nucleus before any phonemic juncture is indicated by a final, unpronounced e grapheme.

This rule is somewhat longer than the one governing the graphic conventions for indicating simple vowel nuclei. It is just as simple to work with, however. Using the same type of formula as in the previous section, with V standing for any vowel grapheme which symbolizes a complex nucleus, we may symbolize the possible combinations as follows:

(1) -VC1e# (e not pronounced)

(2) -Ve# (e not pronounced)

(3) -VC1v- (v pronounced)

Examples of these three types are:

1. -VC1e# (e not pronounced)

made = m.ey.d.

mete = m.iy.t.

side = s.ay.d.

rode = r.ow.d.

cube = k.y.uw.b.

2. -Ve# (e not pronounced)

Mae = m.ey.

bee = b.iy.

die = d.ay.

doe = d.ow.

due = d.uw. (or) d.y.uw.

3. -VClv- (v pronounced)

dating = d.ey.t.i.ŋ.

meting = m.iy.t.i.ŋ.

siding = s.ay.d.i.ŋ.

roving = r.ow.v.i.ŋ.

cubing = k.y.uw.b.i.ŋ.

Notice that words ending in -VCle# (e not pronounced) drop the e grapheme if another morpheme beginning in a vowel is added to them -- e.g., side, siding; mete, meting; rove, roving; cube, cubing. The convention of writing the final e grapheme to indicate a preceding complex nucleus is not needed, since the presence of the single consonant followed itself by another vowel grapheme indicates the same thing.

TURN TO EXERCISES 1 AND 2 AT END OF UNIT.

8.7. Rule # 3: The Spelling of Variants, Interchanges, and Replacements. As you can see from the chart of morphophones and their graphic equivalents, the variants of each morphophone are represented by a single symbol. If you will go back to Unit VI for a moment and review the sections on interchanges and diaphonemic variants, you will see that these "sound changes" within and between dialects are also represented by a single grapheme. For example, one of the interchanges was aw. ↔ ow. as in h.aw.s. ⟷ h.ow.s. (/háws/≈/héws/≈/hə́ws/≈/hǽ ws/ ⟷ /hóws/≈/hɔ́ws/ in full form). Even though this is a change from one morphophone to another - from aw. in any of its variants to ow. in any of its variants -- the spelling of the word stays house, the REGULAR PATTERN spelling for aw. (-ouCe) does not change to the REGULAR PATTERN spelling for ow. (-oCe#). We do not spell the word hose for those dialects which use the /hóws/≈/hɔ́ws/ pronunciations. Each interchange, then, is represented by a single morphophonic spelling.

By the same token all diaphonemic variants are represented by a single grapheme. In the diaphonemic equation /ɨ/≋/ə/ , as in /ǰɨ́st/≋/ǰə́st/ for ǰ.ə.s.t., the letter u is always used, just.

If you will now look back briefly at the section on replacements in Unit VI, you will see that some replacement patterns do not show a spelling change while others do. Rule # 3 of the REGULAR PATTERN expresses the graphemic pattern for replacements. It may be stated as follows:

RULE # 3: While each set of variants, interchanges, and diaphonemic variants is symbolized by a single grapheme, replacements follow a two-way system of graphic representation.

(1) Consonant replacements are always represented by a single grapheme; (2) vowel replacements are represented by different graphemes.

Examples are:

1. *house* (h.aw.*s*.) -- *house* (h.aw.*z*.)

   *close* (k.l.ow.*s*.) -- *close* (k.l.ow.*z*.)

2. *sing* (s.*i*.ŋ.) -- *sang* (s.*æ*.ŋ.)

   *write* (r.*ay*.t.) -- *wrote* (r.*ow*.t.)

3. (with both v and c replacements)

   *bath* (b.*æ*.*θ*.) -- *bathe* (b.*ey*.*đ*.)

*TURN TO EXERCISE 3 AT END OF UNIT.*

## RECOGNIZING THE THREE PATTERNS

8.8. If you have carefully studied the material presented up to this point in this unit, you will undoubtedly have come to the conclusion that it is quite difficult to decide, when you hear a word spoken, if it should be spelled according to the REGULAR PATTERN, the RESIDUAL PATTERN, or the NON-NATIVE PATTERN. If you are working from the spelling to the sound, you will have been confronted with the same problem. It is therefore necessary that we stop briefly in our discussion of the details of each pattern in order to make sure that you know how to recognize the proper pattern into which words fall. There is a rather simple step-by-step method that may be used to identify the pattern membership of English morphemes and full English words.

If you are trying to decide how to spell a word that you have heard for the first time, you should follow the steps given below:

1. Write the word phonemically *as you hear it*.

2. Convert the phonemic spelling into a morphophonic spelling (using the chart in Unit VI if necessary).

3. Decide whether the morpheme or word is a native English form or a non-native form. This is done as follows: (a) any form with the Latin or Greek pre-forms listed in Unit VII is a non-native form; (b) any word in which the primary base contains more than one vowel nucleus (i.e., more than one syllable) is a non-native word; conversely, monosyllabic words or primary bases are *usually* native forms; (c) any word or morpheme ending with š., č., or đ. and any word or morpheme beginning with š. or đ. is a native English word.

4. If the form is a native word or morpheme, one must then decide if it is REGULAR or RESIDUAL. This can be decided partially upon the morphemic part of speech the word is. X-words, positives, negatives, locatives, demonstratives, relatives, and pronouns are RESIDUAL forms. Nouns, verbs, adjectives, and adverbs may either be REGULAR or RESIDUAL. If they are of high or low frequency they are RESIDUAL; if they are of medium frequency, they are REGULAR.

5. Once the form has been placed in its proper category, apply the spelling rules given in the chart in this Unit.

If you know the spelling of the word and wish to be sure of the correct pronunciation of the form, use the following procedures:

1. Consult your dictionary to find the etymology of the word. This is given in parentheses after the spelling of the word and its pronunciation. (One could, of course, stop here, since the pronunciation is given you by the dictionary entry. We wish, however, to make it clear that even if the pronunciation was not given, you could easily discover it yourself by these procedures. Assume, then, that no pronunciation key is given by your dictionary. Consult the etymology alone.) This will immediately tell you if the word is a native word or a non-native word. Any word with an OE (Old English) or Gmc (Germanic) origin, is a native word.

2. If the word is a native English word, determine which morphemic part of speech it is . If it is one of the very frequent seven (x-words, positives, negatives, locatives, demonstratives, relatives, pronouns), it will be a RESIDUAL word. If it is a noun, verb, adjective, or adverb it may be either REGULAR or RESIDUAL, depending upon its frequency.

3. When you have determined to which of the three patterns the word belongs, translate the graphic symbols into morphophonic symbols with the chart in this Unit. The actual pronunciation may then take any form of the variants of the morphophones.

These procedures obviously can not be used for every new word you hear or see for the first time in print. By learning the pattern rules -- like the REGULAR PATTERN rules we have just discussed -- you can side-track this lengthy method we are describing. When you can not apply the rules, however, the procedures will enable you to reach the right solution.

It should certainly be added that these procedures, like any set of rules, are not one hundred percent fool-proof. There are exceptions to all rules. You will particularly have difficulty with nouns, verbs, adjectives, and adverbs that are native English words, for it is sometimes not an easy task to decide what their approximate frequency of occurrence is. Even here, however, your job is partially simplified by the fact that most RESIDUAL words use the three basic spelling rules of the REGULAR PATTERN. It is only the very infrequent nouns, verbs, adjectives, and adverbs that use the "irregular" RESIDUAL PATTERN spellings.

TURN TO EXERCISES 4 AND 5 AT END OF UNIT.

## THE RESIDUAL PATTERN

Not hard to swallow

I wonder what would help my cough ...
A cup of coughey should.
At least it wouldn't bump me ough,
And it might do me gould.

Margaret Fishback
Women's Day, August 1959

This charming little ditty aptly expresses the nature of the RESIDUAL PATTERN in English. It consists of those words which we think of as highly irregular in spelling. When compared to the REGULAR PATTERN spelling, they are indeed irregular. They nevertheless have their own patterns of graphic representation. These patterns stem from Middle English in most cases and in some even from the Old English spelling. As has been pointed out before, morphemes and words in the RESIDUAL PATTERN are of either extremely high frequency in all styles of speech or are of extreme low frequency in all styles of speech. They are all of OE origin as well. This will include the seven morphemic parts of speech mentioned earlier and many nouns, verbs, adjectives, and adverbs.

With respect to consonant graphemes these forms by and large follow the rules of the REGULAR PATTERN -- or, to put it more accurately, the rules of the REGULAR PATTERN are an historical outgrowth of general spelling patterns that have persisted from OE times to the present. It is in the vowel graphemes that there is considerable inconsistency from the present-day viewpoint. In discussing the RESIDUAL PATTERN we can do little better than mention briefly some of the guide-lines to the most recurrent patterns. We cannot set up a deries of three or four rules which always apply, as we did for the REGULAR PATTERN.

8.9. Silent Graphemes. The following consonant graphic combinations quite generally have an unpronounced member (underlined):

-lk = k. (walk, talk, balk)

gh- = g. (ghost, ghastly)

-ft- = f. (often, soften)

-st- = s. (listen, whistle, wrestle)

-mb = m. (lamb, numb, thumb)

kn- = n. (knight, knee, know)

gn- = n. (gnaw, gnarled)

Some entire graphic combinations have no pronounced member in Modern English:

-gh = 0. (high, eight)

w = 0. (sword, two, toward)

In every case the grapheme that is "silent" at one time represented a morphophone and phonemic actualization in either Old or Middle English. While the morphophonic content of the morpheme or word has changed over the centuries, the spelling has been retained as though the now "silent" morphophone were still there. Look at the etymologies of some of the words cited above, for example:

walk < ME w.a.l.k.ə.n. (walken)

ghost < ME γ.o.s.t. (gost, ghost) = γ. is a voiced velar spirant g.

whistle < ME h.w.i.s.t.l.ə. (hwistle)

thumb < ME θ.ə.m.b.ə. (thoumbe)

knight < ME k.n.i.x.t. (cniht, cnight) = x. is a voiceless velar spirant.

gnaw < Me g.n.a.w.ə.n. (gnawen)

eight < ME ah.x.t.ə. (eighte)

two < ME t.w.a. (twa) < OE t.w.a. (twa)

The same is true of several of the "silent" vowel graphemes in RESIDUAL words:

-le = l. (whistle)

-ed = d. in a replacement formula with t. (manned = m.æ.n.d.)

Again the ME etymology shows a shwa (ə.) pronunciation for these now "silent" e's: whistle < ME h.w.i.s.t.l.ə. (hwistle), manned < ME m.a.n.ə.d. (maned).

8.10. *Homographic and Heterographic Spelling.* If you will look back to the chart in this Unit you will see that while most consonant morphophones are represented in the same manner in both the REGULAR and RESIDUAL patterns, each vowel morphophone has many different graphic forms in the RESIDUAL PATTERN. These variant graphic shapes for a single morphophone are called *heterographs.* Thus the *e-e* of *mete* (m.iy.t. = /míyt/) and the *ea* of *meat* (m.iy.t. = /míyt/) and the *ee* of *meet* (m.iy.t. = /míyt/) are *all* heterographs for the same morphophone -- iy. The retention of such heterographs from the RESIDUAL PATTERN is not as unnecessary as it might seem on first sight, for the use of one heterograph rather than another gives the reader a means of distinguishing between words which are morphophonically and phonemically homophonous.

Looking down the RESIDUAL PATTERN column in the same chart, you will see that the same graphic combination may serve to represent more than one morphophone. These are called *homographs.* Thus the *ai* of *said* (s.e.d. = /sed/) and the *ai* of *paid* (p.ey.d. = /péyd/) is a homograph for two different morphophones -- e. and ey. It is just such homographs which give the most difficulty in the spelling of RESIDUAL words, and it is on this aspect of the RESIDUAL PATTERN that the student who has a spelling problem should concentrate. There are no nice rules to assist him. The solution lies solely in tedious, boring memorization. In this area of spelling at least, the age-old educational method of learning by rote can, unfortunately, not be replaced, and the student should stoically resign himself to this sad fact.

8.11. *The Spelling of Replacements in the Residual Pattern.* Earlier in this Unit we mentioned the fact that most words which were residual in spelling were also residual grammatically. By this we simply meant that not only have the highest and lowest frequency words of native English origin retained their OE or ME spellings but they have also retained the grammatical treatment that was customary in OE or ME. These are the nouns with the "irregular" plurals such as *mouse* - *mice*, *foot* - *feet*, and the "strong" verbs with "irregular" past forms such as *sing* - *sang*, *come* - *came*. These grammatical irregularities, from the Modern English viewpoint, are replacement patterns which affect RESIDUAL words. The REGULAR PATTERN replacement spelling rule does not apply completely to these forms, for sometimes the vowel replacement patterns are *not* symbolized by different graphemes: for example, *dream* - *dreamt* (d.r.íy.m. ⟶ d.r.é.m.t.), and sometimes the consonant replacement patterns *are* symbolized by different graphemes: for example, *knife* - *knives* (n.áy.f. ⟶ n.áy.v.z.). That is, the REGULAR PATTERN replacement spelling rule is simply reversed, though there are as many RESIDUAL PATTERN cases where it is abided by, such as *goose* - *geese* (g.úw.s. ⟶ g.íy.s.) with the expected change in vowel spelling, or *breath* - *breathe* (b.r.é.θ. ⟶ b.r.íy.ð.) with the expected lack of a change in consonant spelling. Here, as with the homographic and heterographic spellings, there is no simple solution to learning these forms. Memorization is again the only safe and total solution.

8.12. The Inventory of Residual Pattern Words. The many problems of the RESIDUAL PATTERN are not so great as they might seem, for the number of words involved is actually quite small. Furthermore, the very fact that most of them are of very high frequency means that you will probably have learned these spellings so well from early days that you now have no trouble in spelling them at all.

TURN TO EXERCISE 6 AT END OF UNIT.

## THE NON-NATIVE PATTERN

8.13. The Spelling of Alternants. As the RESIDUAL PATTERN words generally conformed to the spelling conventions of the REGULAR PATTERN, so the NON-NATIVE PATTERN words do the same thing. The vowel morphophones, particularly, do not show many instances of divergence from the REGULAR PATTERN spellings. The consonants, however, do show some differences, especially with words that are ultimately derived from Greek. As with the RESIDUAL words, the quickest, safest, most complete solution to the spelling of NON-NATIVE words is through memorization. There is one area, however, in which certain rules may be laid down. This area is that of the replacement patterns which came to us from Norman French. These were set aside as a special class of "sound change" in Unit VI -- alternations. If you will go back and briefly review the section of Unit VI in which alternations are discussed you will find that all the examples are words of Latin origin.

The full problems of alternations and their spelling was dealt with in Unit VII, pages 26-31. You should go back to these pages and re-do them thoroughly in the light of the graphic equivalents given in the NON-NATIVE column of the chart in the present Unit. You will find that the spelling problems do not center around the vowel alternations but, rather, the consonant alternations, especially the morphophones t., k., and d.

TURN TO EXERCISE 7 AT END OF UNIT.

## A NOTE ON THE SUPRASEGMENTALS

8.14. From your previous work with morphophonics and with the suprasegmentals, you will remember that some morphemes consist solely of stress -- for example, the difference in meaning between content (the noun) and content (the verb) is made only by a change in the superfix morpheme. In the noun content the morpheme / ´• + ˘• is used; in the verb content the morpheme / ˘• + ´• is used. Notice that the morphophonic spellings of these two forms are: k.á.n.t.e.n.t. (noun) and k.ə.n.t.é.n.t. (verb). The a. of k.a.n.- has become ə. under weak stress. This is a typical phenomenon in English. It may be stated as follows:

> Any morphophonic vowel nucleus, simple or complex, will be replaced by schwa (ə.) when that nucleus is under the weak stress member of a superfix morpheme.

This element of English replacement patterning often causes considerable trouble in spelling. In the list of spelling "demons" in the next section of this Unit, the bulk of the common misspellings are a result of a "neutralized" vowel nucleus; that is, a vowel nucleus which has become ə. under weak stress. There is, however, a general rule of thumb that will help you spell these forms:

> Each vowel replacement due to "neutralization" of any vowel nucleus to shwa will be represented in spelling by a single grapheme. This grapheme may be determined by looking at related words containing the same morpheme, but with the vowel in question under morphophonic stronger stress.

The first column below lists a number of words included on most lists of spelling "demons", words that tend to give trouble precisely at the point of the unstressed vowel. The second column lists related forms in which a shift in stress "reveals" the identity of the vowel in question:

| | |
|---|---|
| définite | definítion |
| bénefit | benéficent |
| víctory | victórious |
| príncipal | principálity |
| réal | reálity |
| práctical | practicálity |
| hístory | histórical |
| définite | defíne |
| résidence | resíde |
| géneral | genéric |
| refér | réference |
| ígnorant | ignóre |

Stress pull is also useful to ascertain spelling in the common verbs that end in *-ve* and take *-ei-* and *-ie-*. The former have noun forms which emphasize the first vowel, and all follow *-c-*:

| | |
|---|---|
| recéive | recéption |
| decéive | decéption |
| concéive (concéit) | concéption (cóncept) |
| percéive | percéption (pércept) |

The *-ie-* verbs, on the other hand, have nouns of parallel vowel pronunciation, and parallel stress, and end in *-f*:

| | |
|---|---|
| believe | belief |
| grieve | grief |
| relieve | relief |

achieve
thieve

chief
thief

Two exceptions, the verbs *reprieve* and *retrieve*, have nouns which meet the first two requirements, but end in *-ve* and *-val* respectively.

TURN TO EXERCISE 8 AT END OF UNIT.

## APPLICATIONS OF THE APPROACH:

## SPELLING "DEMONS"

8.15. On the following pages are given the most commonly misspelled words in English. This list is taken from Thomas Clark Pollock's *Spelling Report*, an article which appeared in the journal *College English* in November 1954. The underlined graphemes are the ones which give the most trouble.

Take this list and go through it carefully, deciding to which of the three patterns the word belongs. Once this has been done you should be able to explain the spelling that is used and to indicate the accepted range of pronunciation for the word.

### I

### Words and Word-Groups Misspelled 100 or More Times

their
they're
there

too
two
to
receive
receiving

exist
existence
existent

occur
occurred
occurring
occurrence

definite
definitely
definition
define

separate
separation

believe
belief

occasion

lose
losing

write
writing
writer

description
describe

benefit
benefited
beneficial

precede

referring

success
succeed
succession

its
it's

privilege

environment

personal
personnel

than
then

principle
principal

choose
chose
choice

perform
performance

similar

professor
profession

necessary
unnecessary

## II

## Words and Word-Groups Misspelled 50 to 99 Times

began
begin
beginner
beginning

control
controlled
controlling

argument
arguing

proceed
procedure

achieve
achievement

controversy
controversial

all right

possess
possession

psychology
psychoanalysis
psychopathic
psychosomatic

analyze
analysis

equipped
equipment

affect
affective

rhythm

tries
tried

weather
whether

forty
fourth

criticism
criticize

apparent

sense

conscious

studying

varies
various

category

embarrass

excellent
excellence

grammar
grammatically

repetition

consistent
consistency

prevalent

intelligence
intelligent

realize
really

led

loneliness
lonely

prefer
preferred

surprise

explanation

fascinate

immediate
immediately

interpretation
interpret

thorough

useful
useless
using

noticeable
noticing

probably

imagine
imaginary
imagination

marriage

prejudice

disastrous

passed
past

acquire

busy
business

Negro
Negroes

among

height

interest

origin
original

conscience
conscientious

accommodate

comparative

decision
decided

experience

prominent

pursue

shining

## III

## Words and Word-Groups Misspelled 40 to 49 Times

practical

woman

acquaint
acquaintance

exaggerate

incident
incidentally

effect

government
governor

prepare

recommend

appear
appearance

convenience
convenient

mere

opinion

possible

ridicule
ridiculous

summary
summed

attended
attendant
attendance

coming

difference
different

hero
heroine
heroic
heroes

opportunity

paid

quiet

villain

accept
acceptance
acceptable
accepting

dominant
predominant

foreign
foreigners

independent
independence

particular

technique

transferred

discipline
disciple

humor
humorist
humorous

quantity

accident
accidentally

character
characteristic
characterized

hypocrisy
hypocrite

operate

planned

pleasant

athlete
athletic

challenge

fundamental
fundamentally

liveliest
livelihood
liveliness
lives

philosophy

speech

sponsor

unusual
usually

across

aggressive

article

disappoint

suppose

## IV

## Words and Word-Groups Misspelled 30 to 39 Times

curiosity
curious

desirability
desire

knowledge

ninety

undoubtedly

dependent

extremely

finally

satire

careless
careful

condemn

maintenance

parallel

permit

optimism

permanent

relieve

religion

together

you're

weird

efficient
efficiency

friendliness
friend

fulfil

piece

temperament

carrying
carried
carries
carrier

familiar

suppress

where

whose

author
authority
authoritative

happiness

response

further

laboratory

oppose
opponent

propaganda
propagate

therefore

hindrance

basis
basically

before

conceive
conceivable

consider
considerably
continuous

approach
approaches

physical

advice
advise

entertain

influential
influence

significance

## V

## Words and Word-Groups Misspelled 20 to 29 Times

exercise

involve

leisure
leisurely

sergeant

subtle

Britain

suspense

amount

approximate

curriculum

disease

especially

indispensable

laid

length
lengthening

mathematics

remember

seize

moral
morale
morally

phase

playwright

represent

schedule

Britannica

completely

dealt

divide

excitable

favorite

interrupt

perceive

persistent

reminisce

regard

roommate

story
stories

strength

accustom

forward

pertain

safety

satisfy
satisfied

sentence

theory
theories

tremendous

fallacy

financier
financially

meant

politician
political

relative

scene

sophomore

guarantee
guaranteed

huge

guidance
guiding

ignorance
ignorant

magnificent
magnificence

narrative

obstacle

shepherd

simply
simple

straight

synonymous

themselves
them

amateur

attack

several

substantial

tendency

whole

accompanying
accompanies
accompanied
accompaniment

hear
here

luxury

intellect

irrelevant

laborer
laboriously
labor

later

license

medieval

naturally

noble

peace

sacrifice

strict

symbol

actually
actuality
actual

source

capital
capitalism

certain
certainly

chief

counselor
counsel
council

divine

fictitious

primitive

field

hungry
hungrily
hunger

interfere
interference

likeness
likely
likelihood

magazine

maneuver

mechanics

medicine
medical

miniature

mischief

omit

vacuum

view

accomplish

arouse
arousing

despair

attitude

boundary

clothes

expense

fantasy
fantasies

adolescence
adolescent

against

appreciate
appreciation

experiment

persuade

those

thought

tragedy

yield

## EXERCISE 1

Re-write the following words in morphophonic orthography:

1. bad
2. mite
3. blue
4. Rae
5. lot
6. good
7. Pete
8. fume
9. rote
10. pit
11. eve
12. pie
13. blaze
14. but
15. flue
16. glee
17. late
18. foe
19. met
20. rule
21. eking
22. backing
23. planting
24. bathing
25. blessing
26. rotting
27. rating
28. fussing
29. bonding
30. citing
31. filming
32. pitting
33. bumping
34. coping
35. helping
36. branch
37. fuming
38. width
39. botched
40. twelfth

## EXERCISE 2

Re-write the following words in REGULAR PATTERN orthography:

1. t.æ.b.
2. f.l.uw.
3. r.ay.t.
4. y.uw.l.
5. s.t.iy.v.
6. m.ɔ.s.t.
7. l.u.k.
8. k.i.d.
9. s.t.r.e.ŋ.θ.
10. r.uw.l.
11. t.e.n.
12. g.l.iy.
13. k.u.k.
14. t.ow.n.
15. n.a.t.
16. h.uw.
17. t.ey.m.
18. f.u.t.
19. t.ow.
20. v.ay.
21. k.l.ay.m.æ.k.s.
22. m.ə.n.č.i.ŋ.
23. f.l.uw.i.d.
24. s.p.ay.
25. b.r.æ.n.č.i.ŋ.
26. d.ay.l.uw.t.
27. p.ey.g.æ.n.
28. i.n.č.i.ŋ.
29. s.ay.r.e.n.
30. b.ow.n.ə.s.
31. s.æ.p.l.i.ŋ.
32. s.k.æ.l.p.i.ŋ.
33. s.t.uw.p.i.d.
34. m.ow.l.e.s.t.
35. t.ə.f.t.
36. b.ey.s.i.k.
37. l.iy.g.æ.l.ay.z.
38. p.a.m.p.
39. k.y.uw.b.i.k.
40. i.ŋ.k.i.ŋ.

## EXERCISE 3

A. Re-write the following hypothetical word pairs in REGULAR PATTERN orthography, underlining the replacement symbols:

1. z.i.ŋ. ⟶ z.æ.ŋ.
2. č.æ.θ. ⟶ č. ey.đ.
3. w.æ.m. ⟶ w.ə.m.
4. f.n.i.s. ⟶ f.n.i.z.
5. g.aw.s. ⟶ g.ay.s.

B. Re-write the following hypothetical word pairs in morphophonic orthography, underlining the replacement symbols:

1. sev ⟶ sov
2. frite ⟶ frote
3. math ⟶ mathe
4. jouse (noun) ⟶ jouse (verb)
5. rete ⟶ rate

## EXERCISE 4.

Indicate to which spelling pattern the following morphophonically written words belong by following procedures 3 and 4 on pp. 15 - 16. The primary base is underlined.

1. p.r.a.v.ə.r.b.
2. f.i.š.
3. e.l.m.
4. k.æ.θ.a.r.s.i.s.
5. š.iy.
6. o.n.
7. θ.ey.n.
8. e.v.r.
9. iy.r.
10. h.e.n.s.
11. k.a.n.t.e.s.t.
12. đ.e.n.
13. r.o.ŋ.
14. n.e.v.r.
15. k.a.m.ə.n.
16. w.a.t.
17. θ.æ.l.ow.f.ay.t.
18. s.ə.n.
19. s.ə.m.
20. h.æ.k.
21. n.æ.š.
22. ə.r.l.
23. w.a.č.
24. d.i.s.t.r.æ.k.t.
25. p.ay.

## EXERCISE 5.

Indicate to which spelling pattern the following words belong by following procedures 1 and 2 on p. 16.

1. jade (verb)
2. loose
3. miss
4. sea
5. servile
6. nature
7. drag
8. shrimp
9. those
10. here
11. steel
12. hang
13. when
14. thought
15. if
16. give
17. stereo
18. none
19. period
20. gusto
21. miracle
22. doe
23. dodo
24. dolphin
25. stick

## EXERCISE 6.

Examine the ME or OE spellings and then give the Modern English spellings of the following words. Describe the morphophonic changes that have occurred.

1. n.ay.f. < ME knif
2. æ.n.s.r. < ME < OE an(d)swaru
3. s.t.o.l.k. < Me stalken
4. n.ow. < ME knowen
5. n.æ.t. < ME < OE gnæt
6. f.æ.s.n. < ME fastnen
7. k.i.l.d. < ME killed
8. n.ey.v. < ME < OE cnafa
9. ǰ.a.s.l. < ME justele (?)
10. θ.o.t. < ME thōht
11. n.iy. < ME < OE cneow
12. m.ay.t. < ME < OE mīhte
13. ð.ow. < ME thō < the related OE word thēah
14. m.ay.t. < ME < OE mīte
15. n.e.l. < ME knellen

## EXERCISE 7.

Re-work the exercise on pages 46 - 47 of Unit VII Morphemics. This exercise concerns words of Romance origin (Latin and Norman French).

## EXERCISE 8.

Supply a derived form of each of the following in which the underlined vowel is under stronger stress.

párent
rhétoric
bárbarism
díplomat
cónfidence
rélative

preparátion
fácile
sécrecy
sýmbol
poténtial
análysis

aúthor
vítal
próphet
ínstrument
appropriate
ínfluence

# UNIT NINE

## SYNTAX: The Structure of English Sentences

9.1. *Introduction*. The study of syntax will provide you with a new experience in this course, even though it will concern itself with the areas of traditional English study with which you are familiar. Ever since you began studying English grammar, probably around the sixth grade, you have been learning about English parts of speech, phrases, clauses and sentences. We will now turn our attention to these: with one difference. We will look at them in terms of the new *framework* that we have been building. We will *use* the information learned in the study of the sounds of English and in the study of segmentation of English words. This does not entitle you to forget all you previously learned about English grammar; on the contrary, the more you remember, the more easily you will progress. We will, however, *redefine* some things and add some new dimensions. The chief problem in traditional grammar is that it ignored some of the preliminary, but *essential*, information you have now studied. Traditional grammatical analysis was based on Latin. Let us illustrate this.

In the simple English sentence, *John hit Bill*, the subject and the object are determined by the word arrangement in the sentence. There is no other clue, other than the word arrangement, to indicate who did the hitting and who was hit. By contrast, the situation in Latin is such that the word order is of considerably less significance. In this particular sentence the noun which is the subject would be inflected with an *us* ending and the noun which is the object would be inflected with an *um* ending. If you will forgive our writing half English and half Latin, we would have something like this: *Johnus hit Billum*. It would be perfectly permissible to say, in Latin, *Billum hit Johnus* and the essential meaning of the sentence would still be the *same*, though it would be a style distinction. We would still know that John is doing the hitting, by the *us* inflection, and that Bill was getting hit, by the *um* inflection. We could even have such a word arrangement as *Hit Billum Johnus*, and the sentence would *still* basically mean the same. Languages highly inflected, with many types of word endings, such as Latin or modern Russian, attach relatively small significance to word order. Languages like English, having lost most of their inflectional endings, use word order as an important grammatical device. Modern Chinese is even less inflected than English, and therefore, as we would expect, word order is highly important in Chinese grammar.

For these reasons English grammar, when it is forced into a Latin pattern, doesn't always work very well. Some of the kinds of cases in the nouns and adjectives that are easily distinguishable in Latin, by their inflection, simply do not exist in English. Instead, we have the highly prescribed word order system that would be equally confusing to a speaker of a language not accustomed to this as a grammatical device. For instance, the sentence, All the ten old grey stone houses, illustrates a word order that could not be changed without a distortion of meaning, unless it was said with an unusual intonation.

Foreign language teachers often complain that if students really knew English grammar, their job of teaching the grammar of another language would be much simpler. That is not an accurate observation. These teachers are merely displaying their naiveté concerning linguistic structures.

One aspect of traditional grammar needs to be separated from what we will be doing here. We are not going to be concerned with proper usage in this unit. We will first lay the ground work for trying to understand English syntax. Later, in the next unit, we will consider what are usually regarded as proper or improper constructions in the language.

We will begin by noting how the intonation features of English bind basic expressions. We will then examine the different kinds of lexical items in English, and see how we can classify them. We will see how our kind of morphemic segmentation may help us in labeling parts of speech with great accuracy. And we will examine how words form in phrases, phrases in clauses, and clauses in sentences. When you have finished with this unit, you will be able to say with pride in the achievement that you know more about your language functions, on all levels from phonology through syntax, than any class, anywhere. If this statement seems too grandiose to you, discuss it with your teacher. You have been part of an experiment, never attempted before this year, teaching newly discovered facts about language to students. Congratulations on your efforts and your acquired knowledge.

9.2. Syntactic Parts of Speech. In Unit VII, we were concerned with identifying parts of speech solely through the presence of certain morphemic segments. We now must add another dimension to the analysis of parts of speech. There are, for instance, certain parts of speech that cannot be identified by the presence of any segment. Among these are prepositions and conjunctions. By examining the possibility of other kinds of clues, we could find a way of distinguishing these two parts of speech, which would have been classified as x, unclassified, in morphemics. One of the distinguishing criteria for these two classes is that prepositions go into binary phrase with the objective case of pronouns while conjunctions go into phrase with the nominative case. As examples: He threw the ball at him. John and I are going. He gave the books to them.

There is the complication that within a prepositional phrase, the objective case could occur with a conjunction, as in: He threw the ball at John and me. We have a further distinguishing clue in that prepositions will not have more than tertiary stress whereas conjunctions will most frequently have secondary. In fact many conjunctions will never have less than secondary stress, though some very commonly used ones will appear under tertiary, as in:

$^{2}$Jôhn ǹ Ì âre $^{3}$góing$^{1}$#

There are many other reasons why syntactical relations are involved in a classification of parts of speech. The first of these is that the √ $Z^{1}$ and √ $Z^{3}$ inflections are completely homophonous. If we take the word *walks* in isolation, we cannot determine whether it means the plural of *walk*, or whether it means the third person singular inflection of the verb, as in *He walks*. We must determine the syntactic environment before we can establish which of these forms is intended.

We will also find that, even in the case of words that are already inflected for one part of speech, they may take a *further* inflection, changing their part of speech, *or* they *may sometimes be used*, *syntactically*, as another part of speech.

Let us examine some occurrences of this phenomenon: *Going* would normally be considered to possess the √ŋ suffix designating the participle form of the verb. Yet this can take the pluralizing suffix, transforming this into a noun, as in the sentence, *His comings and goings were carefully noted*. In cases like this, the *last* inflection to be added would be the *final determiner* of the part of speech.

At this point of our discussion, we should consider parts of speech from an entirely different perspective, that of *syntactic relationships* rather than of their *morphemic segmental components*. We will find that the ultimate determiner of a part of speech will be where it appears in a *sentence*. For instance, one group of teenagers came up with the expression, "He's a real *was*." Even though there is no inflectional or segmental machinery which turns the normal verbal paradigm of *was* from a verb to a noun, we immediately know, from *its position in the sentence* that, in this instance, it is being used as a nominal. And we know enough of the semantic connotations of *was* to get a strikingly clear picture of the meaning being expressed by this statement, even if we hear it for the first time.

9.3. *Binary Phrases*. At this level of grammatical analysis, then, instead of looking at the parts of a word, we will be examining the possible combinations of words into binary phrases. You will recall in our discussion of superfixes that in English everything is joined together by twos. As we examine the composition of binary phrases, we find ultimately that everything is put together in this way. For instance, we have the single-word utterance $^{2}$*bóy*$^{1}$#; if we want to add another word to it, we would put it under a superfix of √ˆ + ´ and come up with $^{2}$gôod + $^{3}$bóy$^{1}$#. We would then call this a *binary phrase* and enclose it in brackets, on this level of syntax. (${}^{2}$gôod + ${}^{3}$bŏy${}^{1}$#) If we wanted to add still another word to this phrase, it would be done through an expanded binary phrase, under the superfix √ˋ + ˊ . In other words, the already existing binary phrase would now be considered as a single item and its entirety would be represented by the /ˆ/ stress and the new word in the phrase would come under the tertiary /ˋ/ stress. This is the way to symbolize the expanded binary phrases. [${}^{2}$the ˋ + ˊ (${}^{2}$gôod + ${}^{3}$bŏy${}^{1}$#)] Through such a symbolization as this one we are able to show the binary nature of English composition and the necessity of always joining words into phrases by twos. Once we have joined two words into a single binary phrase, we consider that as a unit and join the new word of the expanded binary phrase to the already completed binary phrase.

> The basic composition of English phrases is the BINARY PHRASE. Words are always joined by twos under a superfix. Once this has become a single unit, other words can be joined to it in an expanded binary phrase under another superfix. This expanded binary phrase can then become a single unit and again joined, under a superfix, into a still larger expanded binary phrase. The way that these phrases are held together is through the superfix pattern. A binary phrase will extend up to a major juncture (|, || or #).

For the sake of understanding how binary composition works, let us look at a few more examples. The sentence ${}^{2}$Hè + wăs + ${}^{3}$rúnnĭng${}^{1}$# would be analyzed in the following way:

We always start at the finite verb and proceed to the right to the single bar or major juncture. A finite verb is a morphemically marked √D${}^{1}$ or √ŋ form. In phrases not having a finite verb, we start with the primary stress and proceed to the right, as far as possible, and then include the material to the left. In this case we would find the word running under the word superfix of √ ˊ˘ → the binary phrase (${}^{3}$rúnn-ĭng${}^{1}$#). Was would then be joined to this under the superfix √˘ + ˊ to yield ⟶ [was˘ + ˊ (${}^{3}$runn-ĭng${}^{1}$#)]. He would be joined to this expanded binary phrase under the superfix of √ˋ + ˊ yielding ⟶ (${}^{2}$He ˋ + ˊ [was˘ + ˊ (${}^{3}$runn-ĭng${}^{1}$#)]).

In making this first level analysis of syntax, we would first transcribe all utterances with the suprasegmentals. Normally, we use regular orthography rather than phonemic transcription, for the sake of saving time. In some instances and for some purposes, however, we transcribe phonemically to show the exact phonological composition of an utterance. It is required for work of great accuracy.

Let us take the simple English sentence, "He went home." First transcribe the sentence with the suprasegmentals, either the way someone has actually said it, or the most likely way that we would expect it to be said, based on our knowledge of English patterns.

$^{2}$Hè + wênt + $^{3}$hóme$^{1}$#
P v n

Immediately below each word we list its morphemic part of speech, that is, its classification based on the information derived from segmentation. In doing these exercises to this point, we have been making phonological and morphological analysis, but we have not yet entered the level of syntax. Below such a level as that given above, we would make our first level analysis of syntax, based on the binary phrases, and their expansions, that we have been discussing; and we shall now re-classify, where necessary, the parts of speech according to their syntactic use. In the case of this first example, no reclassification of parts of speech will be necessary. In giving a formulaic statement of the binary composition, we will present the superfixes and the syntactic parts of speech, dropping our consideration of pitch and juncture for the time being. We could now add this new dimension to our previous example. Syntactic parts of speech will be written in capitals to contrast with morphemic parts of speech.

$^{2}$Hè + wênt + $^{3}$hóme$^{1}$ #
P v n

1st line of syntax [P ˋ + ˊ (V ˆ + ˊ N)]

Other examples: $^{2}$Hè + $^{3}$hít ⌣ ˈĭm$^{1}$# $^{2}$Jôhn + hît + $^{3}$Bíll$^{1}$#
P vˊ P n v n

1st line of syntax [P ˋ + ˊ (Vˊ⌣˘P)] [N ˆ + ˊ (Vˆ+ˊN)]

The examples that we have seen here have been deliberately selected instances of a lack of change, as far as parts of speech are concerned, between the level of morphemics and the level of syntax, in order to be able to illustrate the first line of syntax without confusion. We must now turn our attention to situations where the part of speech of a word will undergo a transformation between the level of morphemics and the level of syntax.

You must remember that when you are responding to a statement, as a native speaker, you are responding to all of the clues present, the phonological, the morphological, and the syntactic; and you further know which outranks or takes precedence over a different kind of clue. This may all seem very complicated to you, but you do respond to it, quite naturally and unconsciously. We may make the analogy, again, with biology. We do not all understand the circulation of blood in the human body; but if something goes wrong, we all become ill, whether we understand the principles of blood circulation or not. Likewise, though this analysis of English may seem complicated, it is the knowledge that anyone would need if he seeks to understand how our language works.

We will now concentrate our attention on examining the classification of parts of speech on the basis of what they can go into a syntactic binary phrase with, or their use as a part of a sentence.

9.4. Nominals. In addition to the other clues that we have studied for the identification of morphemic nouns, we will find that they very frequently go into binary phrase immediately following a demonstrative, as defined morphemically, such as the, this, that, those, or following the indefinite article a. Examples are:

$( {}^{2}\text{th}\breve{e} + {}^{2}\text{b}\acute{o}\text{ok}^{1}\# )$ $( {}^{2}\text{th}\grave{i}\text{s} + {}^{2}\text{h}\acute{a}\text{t}^{1}\# )$ $( {}^{2}\text{th}\grave{a}\text{t} + {}^{2}\text{d}\acute{o}\text{or}^{1}\# )$

$( {}^{2}\text{th}\grave{o}\text{se} + {}^{2}\text{m}\acute{e}\text{n}^{1}\# )$ $( {}^{2}\breve{a} + {}^{2}\text{b}\acute{o}\text{y}^{1}\# )$

In the context of a syntactic frame, then, we may say that words which go into binary phrase with and following a demonstrative or indefinite article are syntactic nominals. In the case of the examples given above we would have recognized the words used as nouns by morphemic segments, but now we find that they are also used, syntactically, as nouns. This is not necessarily true in all cases. For instance, let us take a coined sentence like "he's a was". Was is a regularly inflected, therefore morphemically marked, verb. Normally it functions as a verbal syntactically, but in this case we find that the verb in that sentence is is and that was is used nominally; therefore, it becomes a syntactic nominal. How can we say this? It occupies the position in the sentence of a nominal, and it is in binary phrase following the indefinite article a: $( {}^{2}\breve{a} + {}^{2}\text{w}\acute{a}\text{s}^{1}\# )$. So what we automatically sensed about the use of was in this sentence, without analysis, is borne out through analysis. We are taking a well-marked verb, morphemically, and using it as a nominal, syntactically.

Gerunds are the participle form of verbs used syntactically as nominals. For instance, swimming is the normal √ŋ form of the verb; the √ŋ morphemically marks it as a verb. But we use it syntactically in the normal nominal position, preceding a verb, as in the sentence, "Swimming is fun." Viewed this way, a gerund need not be a mystery. It is an example of what we previously called a syntactic transformation - that is, using a part of speech marked as one thing morphemically, syntactically as something else.

As you have seen, to maintain the separation of the morphemic and syntactic levels, we will label morphemic parts of speech in the normal way, i.e. nouns, verbs, etc., and syntactic parts of speech as nominals, verbals, etc.

There are also frequent examples of adjectives, morphemically, used as adverbials, syntactically. The word faster would be morphemically identified as an adjective because of the presence of the comparative degree of the adjectival inflection; however, in the sentence "John runs faster than Bill", it is identified as an adverbial because it appears in the normal adverbial position, that is, following the verb. The syntactic classification takes precedence over the morphemic one.

> One of the clues for identifying syntactac nominals is that they will appear in binary phrase following demonstratives or the indefinite article.

Nominals may also follow the possessive case of the pronoun in a binary phrase as in (hèr + ápplĕ), (hìs + hát), (thèir + cóats), (mŷ + cár), (òur + hóuse).

The principal constituents of sentences will be discussed in greater detail later, but they must receive some consideration here in consideration of the ultimate classification of parts of speech syntactically.

Nominals are used syntactically as subjects of sentences (Desks are made of wood), (The boys went to the game); as complements (I saw the store), (He hit the ball); or as objects of prepositions (I was disappointed in the story), (He was hit by a truck). Notice that many of the other clues that we gave you for identifying nominals syntactically also operate in these examples. All languages are redundant; that is, they repeat the message they want to give you several different ways. Notice that in our example of the unusual usage, "He's a was", we had the syntactic clue that was was being used as a nominal because it was in binary phrase following the indefinite article a and we also see that it occupies the complement position in the sentence. This is an example of linguistic redundancy.

9.5. Verbals. A syntactic clue for the identification of verbals is that they will go into a binary phrase following an auxiliary, such as can, may, might, would, should, was, is, and a rather limited number of words. Examples are:

He (căn + gó). They (mày + wálk). She (mìght + tálk).

John (wŏuld + fíght). Harry (shòuld + stúdў). The boys (wère + rúnnĭng).

Mary (wăs + sếwĭng). He (ĭs + wréstlĭng). They (hàd + drívĕn)

Again we find the process of transformation operating. We normally think of the name of the automobile, Thunderbird, as a noun. Yet the advertisers are deliberately promoting its use as a verbal, in such constructions as "Would you like to Thunderbird?" or "A new activity -- to Thunderbird." It has now become a verb, as well as a noun, and it will take the verbal √ŋ inflection, as in thunderbirding. The advertisers continue to capitalize the word, even when it is used as a verbal; however, this does not follow our normal patterns. If they want to introduce its use as a verb, then they should be satisfied with the advertising effect thus achieved and should not capitalize it.

With the few exceptions that we have noted, that is, the gerund construction, the infinitive form of the verb, and a few very special uses as in the example "he's a was", verbs will most often remain as verbals syntactically, if we have found that they are identified as verbs morphemically.

9.6. Adjectivals. These have been thought of traditionally in terms of their semantic function of "modification"; however, it will be more to our point to discuss their structural analysis. Again, what we most often expect to find is that words identified as adjectives morphemically by the presence of such postbases as √ful or the comparative or superlative inflections (√ɨr or √ɨst) will become syntactic adjectivals. We have already mentioned the frequent exception that the comparative and superlative may become syntactic adverbials in such sentences as "John ran faster than Jim" or "Bill ran the fastest of them all". In these instances we see that the adverbial syntactic position, following the verb, overrides the morphemic adjective designation.

We find that in binary phrases adjectives are frequently found

2 3 1 2

preceding a noun, as in Hè's + ă + tâll + bóy # (Aj ˆ + ˊN) or Thĕ +

1 2 2 1

blâck ˊ cár | strúck ă bîg hôle # (Aj ˆ + ˊN) (applying to both black car and big hole). We also find, syntactically, that adjectives sometimes immediately follow a verb and form their own principal constituent of a sentence, as in "She is beautiful" and "The coat was gorgeous". In this case the principal constituent is called an adjunct. These will be discussed in further detail later. Here we are dependent on the morphemic identification of the adjective. Adjectivals in this position follow only certain kinds of verbs which have traditionally been labelled linking verbs. This construction deserves considerable attention because some people incorrectly place only adverbs following a verb. There are these kinds of verbs, such as the forms of be, seems, looks, grew, tasted, smells, appeared, and a few others, which are designated as linking verbs and which can take an adjective as a principal constituent following them. Some people will say that something tasted well, instead of the generally preferred tasted good, when they misunderstand this construction. These same verbs will take the nominative, in such sentences as "That is he" although in normal speech we often hear it used with the objective case (That's him). To use a semantic criterion for a moment, we can say that in these constructions the noun or pronoun following the verb will have the same semantic reference as does the noun or pronoun that is the subject. Examples: John is the man. He is our doctor. Harold Smith is a physicist. He's the one. The car is a Ford.

9.7. Adverbials. These derive from morphemically marked adverbs and from words that had been impossible to classify morphemically because of the absence of key morphemic segments. In the example already cited, the comparative and superlative degrees of the adjective, they can also derive from morphemically marked adjectives. We can recognize them on the level of syntax through the fact that they will be found in binary phrase either
2
preceding or following a verb. In the sentence hè + sêldom + rân +
3 1
quíckly̆ #, we have two adverbials in phrase with the verbal. (ran ^ + ʹ quickly) and [seldom ^ + ʹ (ran ^ + ʹ quickly)]. These are the two main positions that an adverbial may occupy in a sentence. We may, however, have as many as two adverbs preceding the verb and three adverbs following the verb, as in: He very seldom ran too quickly up the hill. Of course the prepositional phrase up the hill occupies the syntactic slot that could be filled by a single adverbial.

> Again we can define adverbials by their syntactic positions rather than through semantic reference.

9.8. Other Syntactic Parts of Speech. Pronouns, morphemically marked, become pronominals in syntax. Demonstratives become demonstrivals, relatives become relativals, negatives become negativals and positives, positivals. Of course conjunctions and prepositions (really conjunctivals and prepositionals) are labelled only on the level of syntax because we had to consider them unclassified on the level of morphemics and could only classify them through syntactic criteria; that is, that conjunctions go into binary phrase with the nominative case of pronouns and prepositionals with the objective case.

## EXERCISE I

Complete a first line syntactic analysis for each of the following sentences:

2 3 1
1. Jôhn + wént + hóme #
n v n

```
  2     3     2   1
2. Hè + hít + hárd #
   P    v     aj

  2     2     2    2         2     2 2               2    2
3. Hè + wént | tŏ + thè + stóre # ând + bôught + ă + lóaf |
   P    v      x    đ     n       x     v        x   n

    2    3     1
   ôf + bréad #
   x    n

  2                               3     1
4. Thè + bóys + ând + gîrls + dánced #
   đ     n      x     n       v

  2         3              1
5. Hè's + ă + swéet + sâlesmăn #
   p      x   aj'     n    n
```

9.9. On the second level of syntax, we become primarily concerned with the relationships between and within the binary phrases. There is a finite list of possible relations and we shall study each of them and develop a symbolization. This aspect of syntax will be written as the second line of syntax and will be symbolized immediately below the analysis of the binary phrases presented on the first line.

9.10. Pre-verbals. The first relationship that we will list is a pre-verbal. It is symbolized by a triangle with a small flag on top pointing toward the material that it is in phrase with. Δ An example of this relationship would be found in the sentence He quickly runs. In this case, then, we have a morphemically marked adverb appearing in a pre-verbal position. It could, and frequently does, appear in a post verbal position, from which its traditional name, adverb, is obviously derived.

9.11. Pre-adjunctuals. We could also have a sentence such as He very quickly runs. In this case, we have a morphemically unclassified word, very, in phrase with a morphemic adverb. This relationship would be classified as pre-adjunctual because we will find that such a relationship may be found in front of both adjective and adverbs. It is symbolized by a large dot with a flag pointed toward the higher ranking word that it is in phrase with ●. An example of its occurrence preceding an adjective would be She's a very pretty girl.

> The pre-verbal relationship is material morphemically ranked below the verb, noun, or pronoun in phrase in front of a verb. The pre-adjunctual relationship consists of material

> ranked below the noun, verb, or pronoun, in front of an adverb or adjective.

9.12. Pre-nominals. The next relationship that we will examine is that of material preceding a noun. We will term this relationship pre-nominal and it will be symbolized by a circle with a flag pointing toward the high-ranking word: ●.

In the case of two nouns in the row, one of the nouns may be transformed into an adjectival. For instance, mahogany, and desk are both well marked morphemic nouns, but in the phrase That's ă măhôgăný désk# the second noun in the row receives the primary stress. This determines that the other noun, the one without the primary stress, will be transformed syntactically into an adjectival. In the case of two nouns in a row where the primary stress falls on the first in the series of two nouns, it becomes a compound noun as in sáil+bòat, bóard+ wàlk, fíre+hoùse, íce+crèam, etc. But if the primary falls on the second noun, the first is transformed into an adjectival.

> The relationship of the lesser ranked material is always defined in terms of the higher morphemically ranked material.

9.13. Ante-verbals. These intra-phrasal relationships we shall call immediate constituents, but we shall also have to examine the relationship
2 3 1
between phrases. If we examine two very simple sentences, Jôhn + rán
2 3 1
and Hè + rán # we can get out the next kind of relationship, the ante-verbal. This is distinguished from the preverbal relationship in that the material preceding the verb must be of nominal or pronominal rank.

> The ante-verbal relationship consists of nominal or pronominal material in phrase in front of a finite verb. This relationship is symbolized by □.

9.14. Post-verbals. Closely related to this we may examine simple
2 3 1 2 3 1
utterances such as Hît + Bíll #, Hît + hím # . Here we have nominal or pronominal material following a verb, in this case not a finite form of the verb, but the name form. This relationship will be called a post-verbal. Please notice the contrast with the adverbal. It will be symbolized by △. If you use a morphemic demonstrative, such as that, in such a relationship,
2 3 2
as in Gêt + thât #, we have a syntactic transformation of a demonstrative into a pronominal because only a nominal or pronominal can enter into this relationship.

9.15. Inverted Ante-verbals. Let us now examine a simple utterance such as $\overset{2}{\text{Dóes}} + \overset{3}{\text{hè}} \, \|$ Applying the criteria that we have thus far examined, we would be tempted to say that the relationship seems to be a post-verbal one, pronominal following a well-marked finite verb. But there is one difference here. Normally we would expect to find the objective case of the pronoun following a verb, but here we have the nominative case. This different relationship we will then term the inverted ante-verbal and symbolize it with ⊠ . We may also have a noun in this relationship in such an example as $\overset{2}{\text{Did}} + \overset{2}{\text{Jó}}\overset{3}{\text{hn}} \, \|$

Let us now look at a longer utterance:

EXAMPLE:

The boys and girls seldom ran faster than I.

Morphemic analysis

The - demonstrative $\underline{d}$
boys - noun $\underline{Z}^1$
and - unclassified
girls - noun $\underline{Z}^1$
seldom - unclassified
ran - verb $\underline{d}^1$
faster - adjective - ±r sub-base
than - demonstrative
I - pronoun - part of the paradigm

Syntactic analysis

The - demonstrival
boys - nominal
and - conjunctual - will go in phrase with nom. case of pronoun
girls - nominal
seldom - adverbial - in phrase in front of a verb
ran - verbal
faster - transformed to an adverbial because it is in phrase after a finite verb.
than - transformed to a conjunctual - in phrase before nominative case of pronoun.
I - pronominal

9.16. Levels of Language Analysis. One of the difficulties in the way that syntax has been traditionally approached is the lack of distinction in what all scientists, in all fields, call levels. A medical scientist cannot simply study the subject of blood; there are several different aspects or levels in his study of blood. He might, for instance, be concerned with the chemical composition of blood; or he might be concerned with the proportion of white blood cells to red blood cells; he might be interested in the analysis of foreign bodies, such as viruses, in the blood; he might be interested in the circulatory efficiency of the blood; or the degree of pressure on the walls of the blood vessels, or any one of a considerable number of other aspects. In each instance the hemotologist or blood scientist approaches the study of blood from a different level. In the same manner, the language scientist must study his subject matter from different levels or aspects. That is why we must take the analysis of syntax through different levels, namely, three. We will, however, after showing you what goes on in each of these levels of syntax, reduce the formulaic writing of sentences or utterances to two lines. This will at least save you some learning of symbology. The value of learning to write formulas for sentences is that it will give you and your teacher a shorthand for discussing the structure of your writing and will enable you to communicate about problems of improvement of writing more efficiently and effectively.

In the preceding section of this unit, you were given some introduction to the writing of the first line, or first level of analysis, of syntax. Let us look at these further.

This is the level of the binary phrase and the expanded binary phrase. English puts things together in twos. When two words have been joined, they are then considered as a unit, and the third word to be added is still joined as a single unit to the expanded unit. Adjectives and articles have been talked about traditionally in terms of modification, but in a simple phrase, such as The old man does the modify only man? Let us take this simple phrase, which could be a complete utterance, through the first level of syntactic analysis. "Who went with you?" "The old man."

2 3 1
Thè + ôld + mán #

Normally, we would start our analysis at the finite verb; as there is no finite verb in this utterance, we apply our second rule and start at the primary stress and go to the right. As the primary stress has nothing between it and the terminating juncture, we must go to the left. We would then state the operation as follows: mán & (combined with) óld (all words in isolation, remember, have a primary stress) and (operated on) ⊙ by the superfix ‸/ ˆ + ´ ⟶ (yields) (ôld + mán). Taking this now as an expanded single unit (ôld + mán) & thé ⊙ ‸/ ` + ´ ⟶ [the ` + ´ (ôld + mán)] as an expanded binary phrase. It is easy to see that whatever the does, call it modification or what you will, it does it to the whole phrase old man, not just to man alone.

Here are further examples of first line analyses, remember that the part of speech immediately under the word is arrived at through morphemic analysis and is symbolized in small letters; the capitalized symbolization represents its syntactic part of speech, which may or may not include a transformation from one level to the other.

```
2              3   1            2           1
 Jôhn + hit +  Bill #            Hè + hít ‿ ĭm #
   n      v     n                 P      v    P
[N^ + ʹ(V^ + ʹN)]                [P` + ʹ (V^ +˘ P)]

2              2    2    2         2   2              3    1
 Thè + tâll +  bóy  |  kícked  |  ă + smâll +  dóg #
   d     adj     n        v        ar    adj       n
[D` + ʹ (Aj ^ + ʹN)]   (V)   [Λ˘ + (Λj ^ + ʹN)]

2           2         2   2        2     2    2          3    1
 Thè + ôld +  póstmàn  |  sêldom +  rúns  |  vèry +  fást #
   đ    aj      n ‿ n         x        v        x        aj
                              *
(Đ ` + ʹ [Λj^ + (Nʹ‿ʹN)]) (X>Λv^ + ʹV) (X>Λjn ` + ʹΛv)
```

* > this means that a syntactic transformation from one part of speech to another is taking place.

9.17. Second Level of Syntactic Analysis. Having done the first level analysis as indicated, of the binary phrases and their expansions, we will now apply the criteria we have been developing for an analysis of the relationships within the binary phrases, the intra- or immediate constituents and the relationship between the phrases.

Starting at the finite verb, runs, we find a morphemically unclassified word which becomes transformed into an adverb in front of it, and by our criteria this becomes a pre-verbal, Δ̄. In the last binary phrase, we have x, unclassified material, which becomes transformed into an adjunct, in front of an adjective which becomes transformed into an adverb, and thus is in pre-adverbal relationship, σ. In the first phrase, we have a morphemically marked adjective in front of two nouns. Because the first noun has the primary stress, this is considered a compound noun and will function syntactically as a single nominal. The adjective old is in prenominal relationship to this nominal. The demonstrative is also in prenominal relationship to the phrase, old postman.

Now let us look at the relationship between the three binary phrases. Again, we start with the highest ranking, the verbal, and define the relationship of the others to this. As the phrase following the verbal has an adverb as its highest ranking member, it is an adverbal and is in adverbial, Δ, relationship. The preceding phrase contains a nominal, is a nominal phrase, and is therefore in ante-verbal relationship. We would write our second line formula for this sentence as follows:

(σ [ ⊸ ( )]) □ ( Δ̄ ) ⊐ (σ 0)

A complete first and second line analysis of this statement would be as follows:

```
 2            2        2  2            2    2  2        3    1
 Thè + ôld + póstmàn  |  sêldom +  rúns  |  vèry +  fást #
  đ     aj     n   n      x         v        x       aj

(Đ` + ´[Aj^ + ´(N´⌣`N)]) (x > Av^ + ´V) (x > Ajn` + ´Av)

( ơ    [ ơ    (      )]) □ (   ∆     ) ∆ (    ●    )
```

EXERCISE II

Do a first and second line analysis of the following sentences:

```
        2          2    2   2       2      2  3       2          1
1)    Thè góod  bóys  |  rêally  wórked  |  quîte  effíciĕntly̆ #
       đ   aj    n          av      v         x          av

       2          2     3   1
2)    Hè wàs ă  gôod  bóy #
      p   v  x   aj    n

       2    2          2  2           2          1
3)    Oùr  fóremàn  |  becâme thè  súpĕrvìsŏr #
       p     n            v    đ        n
```

9.18. Principal Constituents. An important distinction to keep in mind at this level of syntax is the difference between immediate constituents and principal constituents. Immediate constituents, you will remember from prior discussions, are concerned with intra- phrasal relationships. The principal constituents, we will find, are the major parts of a sentence and they are made up, in simplest form, of single words but more frequently they are made up of binary phrases or expanded binary phrases. Most usually, then, our analysis of principal constituents will involve inter-phrasal relationships.

You will not need to concern yourself with memorizing the symbology of the second and third level of syntax. These two lines were presented to you for analytical reasons so that you could understand the basis on which linguists make their particular kind of analysis. After you have been presented this theoretical justification for the analysis, we will simplify the second and third line into a single line which can be used quite simply as an aid in instruction in composition. You will be able to take this formula and analyze most of your sentences. If you have an awkward sentence in a composition, your teacher can show you what is wrong with it structurally and how you might be able to improve. However, the greatest aid that can come to your composition efforts is to simply make you more aware of how a language functions. We might make a comparison between writing improvement and learning to swim better. A competent swimming coach might give you all sorts of background information about swimming styles and techniques, ways to avoid fatigue, how best to condition yourself, etc. but no matter how well you master these theoretical aspects of swimming, you could not expect great improvement in your swimming skill without a great deal of directed practice. You would have to personally apply what you have learned and it would certainly aid you to have your coach watch you and help you in applying the general theoretical information he has given you. The same seems to be good advice for writing. As you know more about the structure of language, on all levels, you should have a theoretical understanding of why a particular phrase is efficient and effective and why another one is vague, ineffective or awkward. But this knowledge alone will not insure your ability to improve your written communication. You must practice, with conscious effort on your part, what you have learned. In the ultimate sense, then, how much benefit you will derive from this study will depend in large measure on you alone.

In illustrating the four principal constituents of English sentences we will begin with very simple examples, most frequently where each constituent is composed of a single word, though you must remember that most usually the constituents will be made up of phrases, rather than single words.

$$\underset{n}{{}^{2}\text{Jôhn}} + \underset{v}{\text{hîts}} + \underset{n}{{}^{3}\text{Bíll}}{}^{1}\#$$

1st Line $[N\hat{\ }+'\ (V\hat{\ }+'N)]$

2nd Line $[\ \square\ (-\ \Delta\ -)]$

3rd Line $\underset{\sim}{N}_{\underline{s}}\ \underset{\smile}{Vz}_{\underline{p}}\ \underset{\wedge}{N}_{\underline{c}}$

This is probably the most common syntactical pattern in English. To review our analysis up to the third level, we would start with our morphemic parts of speech, then on the first line of syntax we would show the binary composition (phonologically) and on the second line we would show the intraphrasal construction; that is Bill is postverbal to hits because it is nominal or pronominal material in phrase following a verb and John is in anteverbal relationship to (hits + Bill) because it is nominal or pronominal material in phrase in front of a verb. As you have observed the verb is the central structural point of English syntax. We first saw indications of its great significance in English syntax at the level of morphemics where we found that it had the greatest amount of inflectional functioning machinery.

We will have to devise new terminology for the third level in order to maintain its distinction from the preceding levels. Our third line analysis for this sentence would consist of $\underset{\sim}{N}$ (nominoid), which is derived from its syntactical classification, and it serves as a $\underline{s}$ (subject) because of the anteverbal relationship. As you can see, in the third line of syntax, we summarize all the preceding information in order to arrive at the principal constituents. The $\underset{\sim}{V}z$ (verboid) is also derived from its syntactical classification and we include the small "z" after the verb to indicate that it is the $/Z^3$ form of the verb. In this sentence we find that the *verboid* is fulfilling its normal syntactic function of $\underline{p}$ (predicator). *Bill*, $\underset{\sim}{N}$ (nominoid) is again derived from its syntactical classification and it is an $\underset{\sim}{N}$ serving this time as the $\underline{c}$ (complement) because it is in *postverbal* relationship.

Before turning to other sentence patterns, let us examine the classification of other sentences which follow this formula but which use *phrases* rather than *single words* for each of these principal constituents.

$^2$Thè + tâll + $^3$bóy$^2$ | $^2$sêldŏm + $^2$rúns$^2$ | $^2$thè + nêw + $^3$cár$^1$#
df adj n x v df adj n

1st Line [D`+'(Adj^+'N)]   (X > Av^+'V)   [D`+' (Adj^+'N)]

2nd Line [ o- ( o- )] □   ( Γ ) Δ [ o- ( o- )] ◇

3rd Line $\underset{\sim}{N}$(=D.Adj.N)$_{\underline{s}}$   $\underset{\sim}{V}$(=Av.Vz)$_{\underline{p}}$   $\underset{\sim}{N}$(=D.Adj.N)$_{\underline{c}}$

In this case we find that the sentence follows the same basic formula as our earlier example; that is, it has an $\underset{\sim}{N}$ (nominoid) as subject, a $\underset{\sim}{V}z$ (verboid) as predicate, and another $\underset{\sim}{N}$ (nominoid) as complement. Of course, in this example, each of the constituents is expanded and is filled by a phrase rather than a single word. Let us read the formula so that you may have further practice in understanding the symbology.

On the first line we transformed an x (unclassified) word into an adverbial because it was less than nominal or pronominal material in front of a verb. On the second level, starting with the verb phrase we classified the relationship of *seldom* to *runs* as preverbal Γ (lesser ranked than nominal or pronominal material in front of a verb). In the phrase *the new car* we classified the relationship of *new* to *car* as pre-nominal o- (lesser ranked material in phrase in front of a nominal) and the relationship of *the* to *new car* was also o- prenominal for the same reason. The first phrase in this sentence, *the tall boy* has a similar analysis as the phrase *the new car*. The relationship between the phrase *seldom runs* and *the new car* is Δ post verbal (nominal or pronominal material following a verb) and the relationship of *the tall boy* to *seldom runs* is □ ante-verbal (nominal or pronominal material preceding a verb).

On the third line we now have a *nominoid* which is not simply composed of a syntactical nominal but is instead composed of a nominal preceded by an adjectival and a demonstrival, both arranged to the nominal. The highest ranked word, in this case the nominal, always has the lesser ranked material arranged to it. This is all summarized by that part of the third

The distinction between the direct and indirect object will have to be made, at this level, as a matter of which precedes the other. Let us look at this same type of sentence in expanded form.

```
 2                  2    2 2    2 2      3          2 2          3          1
 Thè + lôcăl +    bőys | gắve | thè +  vísĭtòrs  | ă + soûnd +  troúncĭng. #
  ɗ     adj        n       v     ɗ         n        x    adj          v

[-D˙+˙(Adj^+˙N)]         (V)   (-D˙+˙N)          [X > I˘+˙(Adj^+˙V>N)]

[ o- (  o-   )]   □      ( ) Δ( o- )       Δ     [   o-  (    o-    )]
```

$\underset{\sim}{N}\ (= D\cdot Adj\cdot N)_{\underline{s}}$ $\underset{\sim}{V}_{\underline{p}}$ $\underset{\sim}{N}(= D\cdot N)_{\underline{c}}{}^{1}$ $\underset{\sim}{N}\ (= I\cdot Adj\cdot N)_{\underline{c}}{}^{2}$

In this example note that *trouncing*, which is a verb morphemically in the $\sqrt{ŋ}$ form is transformed on the first line of syntax into a nominal. Our syntactic criteria for this reclassification are that it is in phrase following an article and it occupies the complement position in this sentence. These syntactic criteria over-ride the morphemic signals that we are given. The traditional terminology for this kind of example is a *gerund*. By keeping our analytic levels distinct we can see that this kind of construction involves different signals on different levels. And we can also see which criteria are the over-riding ones.

On the second level of analysis we see that *local* is in prenominal relationship to *boys* and that *the* is also in pre-nominal relationship to the binary phrase *local boys*. This expanded binary phrase, *the local boys*, is in anteverbal relationship to *gave*. *The* is in pre-nominal relationship to *visitors* and this binary phrase, *the visitors*, is in postverbal relationship to *gave*. *Sound* is in pre-nominal relationship to *trouncing* and *a* is in pre-nominal relationship to the binary phrase *sound trouncing*. The whole expanded binary phrase, *a sound trouncing*, is also in postverbal relationship to verb. Here we again see the pivotal importance of the verb in the structure of English sentences. The criteria for these second level analyses have been previously enumerated and have not been repeated here.

On the third syntactic level of this example we read the formula as follows: $\underset{\sim}{N}\ (= D\cdot Adj\cdot N)_{\underline{s}}$. A nominoid which equals or is composed of a demonstrival, an adjectival and a nominal serving as subject. $\underset{\sim}{V}_{\underline{p}}$ A verboid serving as predicator. $\underset{\sim}{N}\ (= D\cdot N)_{\underline{c}}{}^{1}$ A nominoid composed of a demonstrival and a nominal serving as the first complement. $\underset{\sim}{N}\ (= I\cdot Adj\cdot N)_{\underline{c}}{}^{2}$ A nominoid composed of the indefinite article, an adjectival and a nominal serving as the second complement.

Perhaps the next pattern that we should explore is even a simpler one, such as *The boy runs*.

```
2               3    1
Thè ÷ bôy ÷   rúns.#
 ɗ     n       v

[Đ ˋ÷ˊ (N^÷ˊV)]

[  ⊸  (  □   )] ◇

N̰ (= D·N)s  Ṽzp.
```

In this sentence we simply have two principal constituents, a nominoid composed of a demonstrival and a nominal as subject and a verboid composed of a verbal in the $\sqrt{}/Z^3$ form as predicator.

Now let us expand this pattern a little.

```
 2              2    2 2          3    1
Thè + shôrt +  bóy | sêldŏm +  rúns.#
 ɗ     adj      n      x         v

[Đ ˋ+ˊ(Adj^+ˋN)]       (X> Av^+ˊV)

[   o-(   o-   )]   □   (   Δ    )  ◇

N̰ (≐D·Adj]N)s      Ṽ (= Av·Vz·)p.
```

In this expanded sentence we still have the same two principal constituents but they are now composed of expanded phrases, that is, binary phrases which make up each of these two principal constituents. Note that on the second line analysis we have a demonscrival and an adjectival arranged to the nominal and an adverbial transformed from a morphemic x word arranged to the verbal. In the third line of the analysis, then, we still have a nominoid as subject but it is now composed of a demonstrival and an adjectival as well as the ncun and we have a verboid as predicator but it is composed of an adverbial as well as a verbal, the total acting as predicator. Let us expand this same pattern a bit more.

```
      2                         2   2 2                           3
2Thè + ŭnûsŭăllÿ ÷ shôrt +   bóy | vêrÿ + sêldŏm + rûns ÷  fást.
 ɗ        av         adj       n     x       x       v       adj

(Đ ˋ÷ˊ [Av >Adj^÷ˊ (Adj^+ˋN)])     (X> Av^+ˊ[X >Av^+ˊ(V^+ˊAdj> Av)])

(   o- [     o-    (   o-   )])  □ (    Δ  [    Δ   (     ∇      )]) ◇

N̰ (= Đ ·Adj·Adj·N)s    Ṽ (=Av·Av·Vz·Av)p.
```

In this sentence we can observe several interesting phenomena. First of all, on the second level we see the word *fast*, which is a morphemic adjective because it can be inflected for *faster* and *fastest*, emerging as an adverbal because it is in adverbial relationship to the verb. We also see *very* and *seldom*, both *x* words morphemically, transformed into adverbals because of their pre-verbal arrangement to the verb. Let us now turn to the first binary expansion and we also see a transformation that may cause some controversy. Morphemically we label the word *unusually* as an adverb because of the presence of the derivational sub-base-ly. But syntactically we transform it into an adjectival because it is in pre-nominal relationship. This is in contradiction to the traditional labeling of this word as an adverb -- through the semantic definition that an adverb modifies a verb, another adverb, or an adjective.

But we have not been concerned with *semantic* definitions of parts of speech -- we have, instead, been concerned with the rigorous application of structural criteria: phonological, morphemic, and syntactic. By these criteria we can find no reasons for calling *unusually* an adverbial; it is in pre-nominal relationship and it qualifies the phrase *short boy*. In our system, then, we will consider *unusually* a morphemic adverb, but when it is in phrase with nominal material it will be transformed into an adjectival. *If* it is in phrase with *verbal* material, *then* it will be adverbial. The word *very*, of course, which is an unmarked word morphemically, would be transformed into an adverbial, as in the sentence we have been analyzing, or into an adjectival, in a phrase such as *the very tall tree*. In the preparation of these materials, a deliberate effort has been made not to go against traditional analysis of English except where absolutely necessary. In this case we must vary from the traditional because no criteria consistent with this point of view exists to support the traditional analysis.

We have stated that there would be four types of principal constituents; so far we have examined three -- subjects, predicators, and complements. We now turn our attention to the fourth, which shall be called adjuncts and labelled *a*. These are distinguished not only by the criterion of a particular syntactic relationship but by phonological restrictions as well. The phonological element is important in all principal constituents but it assumes a peculiar significance in regard to the adjunct.

```
2                 2    2 3    1
 Jôhn + hît +  Bíll | hárd.#
   n     v      n      adj

[N^+' (V^+^N)]        (Adj> Av)

[  □ (  Δ )]    ⊼  (          )
```

$\underset{\sim}{N}\underline{s}\quad \underset{\sim}{V}\underline{p}\quad \underset{\sim}{N}\underline{c}\quad \underset{\sim}{\hat{A}}v\,\underline{a}$

In examining the formulaic statements about this sentence, observe that in the first line analysis the morphemic adjective hard (because it is inflectable for the comparative degree harder and the superlative degree hardest) is transformed into an adverbial because it is in adverbal relationship to the verb hit. It is further set off in its own intonation pattern through the use of the single bar. When words ranked below a noun follow a verb within a binary phrase, the relationship is adverbal but they do not become a separate principal constituent; rather, they are included within the constituent, the predicator, much as pre-nominals or adnominals are included within the constituent of subject or complement. If these words are set off by a /#/ or /‖/ juncture, then they serve a different function, one that has been labelled traditionally a sentence modifier. Because the purpose of this discussion of syntax is directed toward an application to composition, not every subtle nuance of linguistic structure can be explored in full as it would be in a linguistic analysis of syntax for its own purposes. If you should become interested in following up some of these elusive and fascinating details of language structure, your scholarly interest would be encouraged and you would find it a rewarding and fascinating pursuit, as all science is. As stated earlier, you are not asked to memorize the symbology of the second and third line of syntax as it has been here presented. Therefore, the examples are few but you should find working them to be an interesting puzzle.

EXERCISE III

Write a third line analysis of the following sentences:

```
    2            2   2 2         2        2 2       2          1
1)  Thè + gôod ÷  bóys | rêally̆ +  wórked | qùite + ĕffĭciĕntly̆.#
     đ    adj     n       av        v         x          av

    [D`÷´(Λdj^+`N)]       (Λv^÷´V)            (X>Λv^+´Λv)

    [  o-(   o-  )]    □  (  Δ  )      Δ      (    o-     )

    2             2     2 2                2       2 2             3               1
2)  Thè + fât ÷  clówn | cŏntĭnŭally̆ + hărássed | thè + stâid ÷ ríng ÷ màstĕr.#
     đ    adj     n            av            v       đ       x       n       n

    [•D`÷´(Λdj^÷`N)]    (Λv^÷´V)                  (D`+´[X>Λdj^+´(N´+`N)])

    [   o- (   o-   )] □ (   Δ )          Δ        (  o-[     o-    (      )])
```

```
       2           2   2 2           3     1
3)   Jôhn + ăn d + Máry̆ | wôrked +  rápĭdly̆.#
       n      x     n       v         av

     [N^+´ (X > C*˘+ `N)]   (V^+ ´Av)

     [ ↔ (    ○–   )] □ (  ⩟  )
```

*Note. Though the conjunctual relationship was earlier discussed, it was not exemplified. The ↔ is the symbolization on the second level for two equally ranked units joined by a conjunctual.

9.19. Biverbals and Prepositional Phrases. The biverbal relationship is one that has great significance in English syntax. It is the relationship of two or more verbs joined in a binary phrase, such as the following:

```
wăs + rŭnnĭng      dĭd + wórk       wĭll + fóllŏw     shôuld + dĕtérmĭne
 v       v          v      v.        v,      v          v          v

( V˘+´V)           (V`+´V)          (V`+´V)           (V^+´V)

(  ▽  )            ( ▽ )            ( ▽ )             ( ▽ )
```

Prepositional phrases will have to receive special consideration. We will find that they fill the syntactic positions usually occupied by adjectives or adverbs; that is, the whole phrase will fit into ad-nominal or ad-verbal relationships. This is why consideration of them had to be reserved until other analyses were made. It is for this reason that they cause special problems in writing, that of dangling modifiers, as they are traditionally known. The prepositional relationship will be symbolized by ▽̲ . Compare these two sentences.

```
 2      2            2 2                 3   1
 Thè +  wátĕr + glàss | wàs + thrôwn +  hére.#
  đ       n       n      v       v        x

[Đ `+´ (N´+`N)]          [(V`+´V)^+´X > Av]

[   ○– (     )]    □     [( ▽ )   ⩟   ]

N (= D·N·N)_s      V (= V·V·Av)_P
```

```
 2                   2     2 2      2      2 2               3    1
 Thè + glâss + ŏf +  wátĕr | wàs +  thrówn | ŏn + thè +  flóor.#
  đ      n      x      n      v        v      x     đ       n

(Đ `+´[N^+´  (X > P`+´)])  (V`+´V)       [X > P`+´(Đ`+´N)]

( ○–  [ –○ *  (  ▽̲  )]) □( ▽ )    ⩟  [  ▽̲  ( ○– )]
```

$\underset{\sim}{N}\ (=D\cdot N\cdot P\cdot N)_{\underline{s}}\qquad \underset{\sim}{V}\ (=V\cdot V)\qquad \underset{\sim}{Av}\ (=P\cdot D\cdot N)_{\underline{a}}$

*Note. -O symbolizes adnominal relationship.

In the first of these two sentences, there is a subject made up of two nouns with a demonstrative arrange to them. The predicator is made up of a biverbal phrase with adverbal material arranged to it. In the second sentence, there is a subject which is the semantic equivalent of the subject in the first sentence but it is structurally more complex. It is composed of a noun with a demonstrative arranged to it and a prepositional phrase (composed of noun following preposition) also arranged, in adnominal relationship, to this same noun. The predicator is simply made up of the biverbal phrase and the adverbal material becomes a separate constituent because it is set off by a single bar. The adjunct is made up of adverbal material which is composed of a prepositional, a demonstrival and a noun in adverbal relationship to the verb phrase.

One other significant syntactic relationship that has not been detailed is the series relationship. It functions similarly to two nouns joined by a conjunction, as in the following sentences.

```
                 2    2 3      1
 2Jôhn + ând +  Bíll | fóught.#
   n     x       n      v

 [N^+' (X>C^+^N)]       (V)

 [+→ (    ○–  )]   □   ( )
```

```
2     2 2       2 2    2 2    2 2       2  2 3      1
Jóhn | Hárrỹ | Míke | Bíll | ând +  Bób | fóught.#
 n      n       n      n      x      n      v

( N )   ( N )   (N )   ( N ) (X>C^+^N)     (V )

(   ) ⊕ (   ) ⨸ (   ) ⨸ (   ) +→ (  ○–  ) □ (  )
```

*Note. ⨸ symbolizes the series relationship.

9.20. <u>Simplified Syntactic Formulas</u>. Though the terminology and symbology of the past few pages may seem hopelessly complex -- it was necessarily so because the linguistic system is complex. If you have become discouraged it might be useful to remind you that the system that you are now trying to consciously learn,you have once unconsciously learned -- when you first learned to speak. By the age of entrance into school, the general syntactic framework that has been here analyzed is known by all speakers of the language, though some of the most complex structures are literary creations and are not learned until a high degree of literacy is attained. In the next few pages a simplified version of the second and third line of analysis will be presented -- one which should be self-apparent and which should also be useful for composition analyses.

The following table lists the principal symbology which will be used for these purposes.

| | |
|---|---|
| Verb | V |
| Subject | N →<br>P → |
| Inverted Subject | ← N<br>← 4 |
| Biverbal Phrase | BV |
| Complement | ← N<br>← P |
| Pre-nominal | Aj → |
| Pre-pre-nominal | ⇒ |
| Ad-nominal | ← Aj |
| Pre-verbal | Av → |
| Ad-verbal | ← Av |
| Adjunct | ↞ Aj |

The subject is generally composed of syntactic nominal or pronominal material and will be symbolized by an N or P with an arrow showing that it is arranged to the verb. In the case of other material, such as a morphemic verb which is transformed into a nominal, they will still be represented by the capital N, as in the following sentence: Swimming is fun.

v v x

$$(N)_{\underline{s}} \rightarrow V_{\underline{p}} \twoheadleftarrow (Aj)_{\underline{a}}$$

In an inverted subject, the verb precedes the subject but the relationship of the nominal material is not that of a complement but that of a subject. This relationship will be shown in the following way:

Does he?
v pron.

(V)←(4)

The backward ᴎ or ꟼ are used to distinguish this relationship from the normal symbology used for the complement.

In cases where there is more than one verb in a sentence, it will be marked as a biverbal Phrase, BV.

The boys were running the truck.
đ n v v đ n

$$(\text{ N })_{\underline{s}} \rightarrow (\text{ BV })_{\underline{p}} \longleftarrow (\text{ N })_{\underline{c}}$$

The above sentence illustrates the use of the symbology for the complement also.

The pre-nominal relationship is symbolized by Aj ⟶. This is always syntactic adjectival material, as in the following example:

The tall boy ran.
đ adj n v

$$(\text{Đ} \Rightarrow \text{Aj} \rightarrow \text{N})_{\underline{s}} \rightarrow \text{V}_{\underline{p}}$$

Ad-nominal material is very similar to pre-nominal material except that it follows rather than precedes the noun.

The bowl of soup was warm.
đ n p n v adj

$$(\text{Đ} \Rightarrow \text{N} \leftarrow \text{Aj})_{\underline{s}} \longrightarrow (\text{V})_{\underline{p}} \twoheadleftarrow (\text{Aj})_{\underline{a}}$$

Pre-verbal and ad-verbal material can be illustrated in the following sentence:

The tall boy seldom ran quickly.
đ adj n av v av

$$(\text{Đ} \Rightarrow \text{Aj} \rightarrow \text{N})_{\underline{s}} \rightarrow (\text{Av} \rightarrow \text{V} \leftarrow \text{Av})_{\underline{p}}$$

Adjunct material, symbolized by the capital Aj and the double arrow, is used to symbolize adjectival material following the verb instead of adverbal material, as in the case of the sentence above, The bowl of soup was warm.

Parentheses are used to indicate the extent of the principal constituent.

In the use of these simplified formulas, you may proceed directly from the morphemic parts of speech, if you understand the necessary transformations, in the instances where a morphemic part of speech is used differently syntactically. For many purposes, you will want to examine the binary composition and to detail what goes on in the first level of syntax. In those instances you will be able to write the first line analysis and then the simplified formulas instead of the fully detailed second and third line analysis. A comparison of a full analysis, syntactically, with the simplified form is presented in the following examples.

2 3 1
Jôhn + hît + Bíll.#
n v n

[N^+' (V^+'N)]

[ □ ( Δ)] ◇

$\underset{\sim}{N}_{\underline{s}}$ $\underset{\sim}{V}_{\underline{p}}$ $\underset{\sim}{N}_{\underline{c}}$

$\}\ (N)_{\underline{s}} \rightarrow (V)_{\underline{p}} \leftarrow (N)_{\underline{c}}$

2 2 2 2 2 2 3 1
Thè + tâll + bóy | kícked | x̆ + smâll + dóg.#
đ adj n v x adj n

[+D '+' (Adj^+'N)] (V) [X>İ˘+'(Adj^+'N)]

[ o– ( o– )] □ ( ) Δ [ o– ( o–)] ◇

$\underset{\sim}{N}$ $(= D\cdot Adj\cdot N)_{\underline{s}}$ $\underset{\sim}{V}_{\underline{p}}$ $\underset{\sim}{N}$ $(= D\cdot Adj\cdot N)_{\underline{c}}$

$\}\ (+D \Rightarrow Aj \rightarrow N)_{\underline{s}} \rightarrow (V)_{\underline{p}} \leftarrow (+D \Rightarrow Aj \rightarrow N)_{\underline{c}}$

2 2 2 3 1
Jôhn + gâve + Bíll | mónĕy.#
n v n n

[ N^+' (V^+'N)] (N)

[ □ ( Δ )] Δ ( ) ◇

$\underset{\sim}{N}_{\underline{s}}$ $\underset{\sim}{V}_{\underline{p}}$ $\underset{\sim}{N}_{\underline{c}}{}^{1}$ $\underset{\sim}{N}_{\underline{c}}{}^{2}$

$\}\ (N)_{\underline{s}} \rightarrow (V)_{\underline{p}} \leftarrow (N)_{\underline{c}}{}^{1} \leftarrow (N)_{\underline{c}}{}^{2}$

```
 2      2            2 2     1
 Hè +  wíll + hît | Jóhn.#
pron    v        v     n

[Pron `+´(V´+^V)     (N)

[  □     ( ▽ ) △ ( )
                                }     (P)s ⟶ (BV)p ⟵ (N)c
```

$$\utilde{P}_{\underline{s}} \quad \utilde{V}\,( \; V\cdot V)_{\underline{p}} \; \utilde{N}_{\underline{c}} \qquad (P)_{\underline{s}} \longrightarrow (BV)_{\underline{p}} \longleftarrow (N)_{\underline{c}}$$

## EXERCISE IV

Do a simplified syntactic analysis of the following sentences. If necessary, do a binary phrase analysis.

1) The team of boys played vigorously.
2) They fought well.
3) They hit him.
4) The flowering tree was beautiful.
5) Mary gave the children milk.
6) Harriet flew the kite.
7) John frequently swam vigorously.
8) Running is a healthy exercise.
9) John was arguing viciously.
10) The loaf of moldy bread was thrown down the incinerator.

# UNIT TEN

## PUNCTUATION

### Introduction

10.1. Writing Symbolizes Speech. Why do we use punctuation? Before we can answer this question, we must consider briefly the nautre of writing and its relation to speaking.

No one knows when language originated, but it must be as old as human society itself; for without language organized society could not exist. For many long ages language existed in spoken form only. Even today, there are more languages in the world without a written form than there are with it.

Naturally enough, the first approach to writing was in the form of drawings or pictures. Men drew pictures of animals and other natural objects and of men hunting or fighting or swimming. But these pictures did not constitute writing. True, they represented objects and ideas, but they did not represent language.

The next step was to arrange the pictures in the order of the spoken words. This was picture writing. In the next stage -- word writing -- the pictures became signs which stood for the spoken word (or, sometimes, the spoken syllable). The signs could now be simplified and conventionalized. The sign for "bird" no longer needed to look like a bird, for it symbolized the spoken word.

Although word and syllable writing systems symbolize speech, they are awkward and unwieldy to use. Large Chinese dictionaries, for example, contain forty or fifty thousand signs or "characters" which the scholar must learn in order to read or write the language.

About three thousand years ago the Phoenicians and the Greeks took the final step that made modern writing systems possible. They developed alphabet writing, in which a few signs or letters represent the significant sounds, or phonemes, of the language. Alphabet writing can symbolize all of the words in a language by means of a few letters, such as the 26 in our present alphabet. Furthermore, no new signs or characters are needed to represent new words that are added to the language.

Writing had now taken an immense forward step: it could symbolize quite accurately and economically the exact words used in speech. But there was still something lacking.

Try saying the sentence below in the two ways indicated by the transcriptions:

```
      2       2   2 2           3   1
(a)  hwə́ts   ðǽt | in ðə  rôwd əhéd #

      2       2   2 2       3   1 2    3
(b)  hwəts   ðæt | in ðə  rowd # əhed ||
```

The words are the same; only the intonation patterns are different. Written English cannot represent the details of the intonation, but it can show the difference in meaning between the two sentences, as follows:

(a) What's that in the road ahead?

(b) What's that in the road? A head?

Sentence (b) differs from sentence (a) in three ways: the question mark after road; the capital A; and the space between A and head.

Just as the letters stand for the significant sounds or phonemes of the spoken utterance, the graphic signs of punctuation, capitalization, and spaces between words stand for other vocal signals of meaning. The ancient Greeks, who used neither punctuation nor capitalization and left no spaces between words, would have written the sentence like this:

WHATSTHATINTHEROADAHEAD

and it would have been impossible for the reader to know which meaning was intended.

This, then, is the answer to the question, why do we punctuate? We punctuate to represent in writing certain vocal signals of meaning which cannot be represented by the words alone.

Not until the Middle Ages -- only a few hundred years ago -- did punctuation have its beginning. Priests began to mark their manuscripts with squiggles and dots to indicate the points at which they planned to use extra force, to change the pitch, or to alter the inflection when they read aloud their sermons. Thus punctuation began with an attempt to symbolize speech patterns of stress, pitch, and juncture. Through the influence of the printing press, punctuation became fairly well standardized by about 1700.

Modern research has provided much information about the process of reading. We know that, to get the thought from the printed page, the reader must do more than just read words. He must reconstruct in his mind -- unconsciously, of course -- the vocal signals of stress, pitch, and juncture. He must imagine the sound of the sentences. The most important clue to these vocal signals is punctuation.

It is the purpose of these lessons to show you how to use punctuation in such a way as to compel the reader to get the full meaning you intended to convey.

10.2. In Punctuation, as in Clothing, Fashions Change. If punctuation in writing corresponded perfectly with intonation in speech, it would be relatively easy to learn to punctuate. Unfortunately, this is not the case. Though there is a definite relationship between punctuation and intonation, it is by no means a one-to-one correspondence.

When we see an old silent movie or a school yearbook from the 1920's or 1930's, we are amused by the "funny" clothes that people wore. Styles of punctuation likewise change with the passing of the years. Most writers today use punctuation less frequently than did writers in the eighteenth and nineteenth centuries. Those writers used a formal style. Their long periodic sentences needed many commas to enable the reader to get the thought. The pace of living, too, was slower in those times. Reading was a leisurely pursuit, and readers did not object to being slowed down by many marks of punctuation.

Today's fast-moving world encourages rapid reading. Most writers use an informal style with many loose sentences that require few commas. Many writers tend to eliminate commas if the meaning is clear without them. The less punctuation, the more rapid the reading -- as long as the meaning is clear.

But fashions differ according to place as well as time. In 1963 no one would wear the bathing suit of 1920; but neither would anyone wear in church the clothes meant for hiking. The prom, the church service, the classroom, the informal party, and the beach all require different kinds of clothing. Each style is appropriate and therefore "correct" for the occasion.

For much the same reason, today's writers vary their punctuation according to the occasion and purpose of the writing and the type of reader for whom it is intended. The three varieties of usage (sometimes called "levels") are formal, general, and unacceptable. These varieties will be thoroughly discussed in a later unit. At present we are concerned with their relationship to punctuation.

10.3. Varieties of English Usage. Formal English is used in scholarly, technical, legal, and religious writing and in much of literature. It is characterized by completeness of structure; it avoids such short cuts as contractions and the omission of relative pronouns. It may be ceremonial or even archaic.

Formal English makes more frequent use of the comma than other varieties do. Formal English uses the colon in some situations where other styles perfer the dash. Finally, formal English uses the semicolon more frequently than do other styles.

General English is the variety most widely used in writing. It is found in some works of literature, in most books written for the general public, and in most writing done by college and high school students. General style uses somewhat less punctuation than does formal style.

Unacceptable English is the style that is called "ungrammatical" by many people. It employs substandard expressions like "ain't," "He don't," "You was," etc. Unacceptable usage rarely appears in print except when quoted. Its punctuation is about the same as that of general English.

Journalistic style is a special branch of general style. Newspapers usually reduce the number of commas to a minimum to save typesetting and proofreading costs.

We have seen that there are differences in the fashions or styles of punctuating. These differences, however, are relatively minor. There is an increasing trend toward greater uniformity of punctuation. Most publishers are in substantial agreement as to the "rules" of punctuating. But these "rules" are actually nothing more than generalizations or guiding principles.

## How Punctuation Works

10.4. The Four Functions of Punctuation. Many English textbooks contain so many rules of punctuation that the student is discouraged. To memorize the rules and learn to apply them seems almost a hopeless task. But there is no need to be discouraged. The task becomes much simpler when we realize that there are only four functions of "jobs" that punctuation can perform, and that every rule is merely an example of one of the four functions. Professor Harold Whitehall has described these functions clearly.* They are as follows:

(1) Punctuation may separate sentences or parts of sentences, as in:

After eating, the baby fell asleep.

---

* The concept of the four functions of punctuation is borrowed from Whitehall's Structural Essentials of English, New York: Harcourt, Brace & World, Inc., 1956, pp. 120-133. Some changes have been made, however, in the assigning of specific punctuation uses to each function. The present treatment places less emphasis on position in the sentence, and more on the purpose of the punctuation and on similarities of intonation, than does Professor Whitehall's treatment.

Why is it necessary to separate "after eating" from the rest of the sentence?

(2) Punctuation may link words or groups of words, as in:

fifty one-dollar bills
fifty-one dollar bills

What difference does the position of the hyphen make in the amount of money?

(3) Punctuation may enclose words or groups of words, as in:

He said, "I'm not going."

If the punctuation is omitted, how is the meaning changed?

He said I'm not going.

(4) Punctuation may indicate omission of letters, figures, words, or groups of words. Compare the following:

The cartoons are on pages 39 and 46.
The cartoons are on pages 3-9 and 46.

How many pages of cartoons are there in each case?

10.5. Outline of Punctuation. Before starting out on a motor tour, we like to trace our route on a map, noting the direction in which we will be going and the territory we will cover. For much the same reason, we should study the outline of punctuation lessons, which constitutes a sort of map for our punctuation tour.

In taking our tour, we shall occasionally make a short detour to a point of interest that will help us to understand the region better. For example, we shall learn something about the structure of English sentences, about the order of words in English, and about clarity, emphasis, and rhythm in writing -- all of which will help us to understand punctuation. Our "map" does not show these detours, but it does provide a complete description of the main route. Here it is:

I. Separating punctuation (comma, dash, period, question mark, exclamation point) -- Sections 10.15. - 10.44.
    A. The separating comma
        1. Separating nonessential modifiers
            a. Adjectival phrases and clauses
            b. Appositives (sometimes the dash is used)
            c. Participial phrases
            d. Certain adverbial clauses

e. Contrasting expressions beginning with not

2. Separating absolute (independent) expressions
   - a. Nominative absolute phrases
   - b. Vocatives
   - c. Expletives (an exclamation point may be used)
   - d. Parenthetical expressions opening or closing the sentence

3. Separating displaced modifiers if separation is needed for clarity, emphasis, or rhythm.
   - a. Adjectives out of normal order
   - b. Adverbial sentence openers: words,phrases,clauses
   - c. Infinitives expressing purpose, if out of normal order

B. The terminal period, question mark, and exclamation point

1. Separating sentences

2. Separating sentence equivalents

II. Linking punctuation (comma, semicolon, colon, dash, hyphen) -- Sections 10.45. - 10.63.

A. In a series of words, phrases, or clauses

1. The linking comma
   - a. Linking members of a series of words, phrases, or clauses
   - b. Linking parts of a date, an address, etc.

B. In a series of sentence patterns (a compound sentence )

1. The comma and conjunction

2. The semicolon

3. The colon

4. The comma or colon linking a direct quotation with the subject-predicate identification of author

C. Linking examples, summarizing words, and "sentence appositives" with the rest of the sentence

1. Linking single examples, etc.: the comma or the dash

2. Linking lists of examples, etc.: the colon or the dash

3. Conventional uses of the colon for linking

- D. Linking words or prebases and words to form compound words: the hyphen

III. Enclosing punctuation -- Sections 10.64. - 10.67.

- A. Enclosing inserted parenthetical matter
  - 1. Paired commas
  - 2. Paired dashes
  - 3. Paired parentheses
  - 4. Paired brackets
- B. Enclosing quoted words, sentences, or longer passages
  - 1. Double quotation marks
  - 2. By underlining (italic type)

IV. Omitting punctuation -- Sections 10.68. - 10.75.

- A. The omission comma
- B. The period after abbreviations
- C. The apostrophe
- D. The ellipsis
  - 1. Three dots or periods
  - 2. Four dots or periods
- E. The omission dash

## How Intonation Signals Punctuation

10.6. Intonation as a Guide to Punctuation. We have seen that punctuation has its origin in an attempt to symbolize in writing the rhythms of speech -- stress, pitch and juncture -- as well as paralinguistic phenomena such as pause and overloudness. Today there is a definite relationship between punctuation and intonation. It is true that punctuation does not correspond exactly to intonation. But the correspondence is closer than has generally been recognized. As we shall see in the lessons to follow, an understanding of the relation of punctuation to intonation can make the textbook rules understandable and help the student to use them with precision and confidence. When the situation permits a choice, the student can make the choice wisely. He can learn to punctuate his writing in a way that forces the reader to say the sentence to himself as the writer wants to say it. This is the secret of using punctuation as a device of style, contributing to the clarity, the emphasis, and the rhythm of prose.

10.7. Relation of Juncture to Comma. Just what is the relationship of intonation to the use of the comma? Let us consider first the junctures. Since junctures seem to provide a kind of oral punctuation, it seems likely that they have some relationship to written punctuation. To test this supposition, let us look at some typical English sentences. Compare the junctures with the commas in the sentences below. First study the suprasegmental transcriptions and practice saying the sentences:

(1) $^{2}$Hè's $^{2}$knôwn$^{2}$ | $^{2}$sînce Ì ar$^{3}$rívèd$^{1}$ #

(2) $^{2}$Hè $^{3}$knéw$^{2}$ # $^{2}$sînce Ì ar$^{3}$rívèd$^{1}$ #

(3) $^{2}$Thère's a $^{3}$mán$^{2}$ | $^{1}$thêre$^{1}$ #

(4) $^{3}$Thére$^{2}$ || $^{2}$thère's a $^{3}$mán$^{1}$ #

(5) $^{2}$Hè crêated the $^{2}$Índians$^{2}$ | $^{2}$whô wère $^{3}$síck$^{1}$ #

(6) $^{2}$Hè trêated the $^{3}$Índians$^{2}$ # $^{2}$whô wère $^{3}$síck$^{1}$ #

(7) $^{2}$The $^{2}$stúdent$^{2}$ | $^{2}$whò wrîtes the bêst $^{2}$éssay$^{2}$ # $^{2}$wîll recêive a $^{3}$príze$^{1}$ #

Now study the punctuation of the seven sentence:

(1) He's known since I arrived.
(2) He knew, since I arrived.
(3) There's a man there.
(4) There, there's a man.

(5) He treated the Indians who were sick.
(6) He treated the Indians, who were sick.
(7) The student who writes the best essay will receive a prize.

Do you find a contrast between major juncture and single bar juncture? Which usually signals the comma? Which is never indicated by a comma? Assuming that the seven sentences as transcribed and punctuated are typical of English, write in the space below two statements describing what seems to you to be the relationship between junctures and commas.

Remember that these statements you have made are based on an analysis of only a few sentences. Therefore, the statements are hypotheses, not established facts. Sentence (7), which has a major juncture after essay and yet is written without a comma, seems to contradict our hypothesis. To explain this seeming contradiction, we must make a short detour to examine the basic sentence patterns of English and the relationship of punctuation to them.

10.8. Basic Sentence Patterns of English. In a later unit we shall study the ten basic sentence patterns of English. The six patterns presented below are especially important in understanding punctuation. A large majority of English sentences have one of the first five patterns, (a) through (e). Pattern (f) is rather rare.

Basic Sentence Patterns

| | Subject | Verb |
|---|---|---|
| (a) John runs. | John | runs |

| | Subject | Verb | Object |
|---|---|---|---|
| (b) John hit Bill. | John | hit | Bill |

| | Subject | Verb | Indirect Object | Object |
|---|---|---|---|---|
| (c) John gave Bill money. | John | gave | Bill | money |

| | Subject | Verb | Predicate Noun |
|---|---|---|---|
| (d) The whale is a mammal. | whale | is | mammal |

| | Subject | Verb | Predicate Adjective |
|---|---|---|---|
| (e) The grass is green. | grass | is | green |

| | Subject | Verb | Object | Object Complement |
|---|---|---|---|---|
| (f) They elected John captain. | They | elected | John | captain |

The words listed in the four columns at the right are the major parts, or constituents, of the sentences. Of course, any of the sentences could be expanded by putting in various kinds of modifiers. We could say, "The grass on the golf course is always very green" or "John reluctantly gave Bill a little money to buy a sandwich." But the basic structure -- the skeleton, so to speak -- of each sentence would still be the same: "grass is green," "John gave Bill money."

Because the words listed in the four columns make up the framework or skeleton of the sentence, they are called principal constituents, which means "the basic parts of the sentence." The principal constituents of the six sentence patterns are as follows:

Principal Constituents

1 Subject
2 Verb
3. Complement
  a. Predicate Noun
  b. Predicate adjective
  c. Indirect Object
  d. Direct Object
  e. Object Complement

Five of the principal constituents always appear after the verb (if the sentence is in normal word order). They are the predicate noun, the predicate adjective, the indirect object, the object, and the object complement. When we talk about the structure of the sentence pattern, it is often convenient and time-saving to use a term that means "any principal constituent that comes after the verb." We shall use the term complement for this purpose. From now on when we say "complement," we mean "a predicate noun, a predicate adjective, an indirect object, an object, or an object complement."

10.9. Relationship of Punctuation to Sentence Patterns. The relationship of the comma to the sentence pattern may be summarized in four statements:*

(1) The comma may be used after an introductory word, phrase, or clause that PRECEDES the basic sentence pattern.

If he is in a hurry, John runs.
When we have plenty of rain, the grass is green.
To be sure, they elected John captain.

(2) Commas may be used to set off words, phrases, or clauses that INTERRUPT the basic sentence pattern.

The whale, we are told, is a mammal.
John, if he is in a hurry, runs.
John, to be sure, hit Bill.

---

*This idea is adapted from Sumner Ives' New Handbook for Writers, New York: Alfred A. Knopf, 1960, pp. 169-191.

(3) The comma may be used to set off a word, phrase or clause that FOLLOWS the basic sentence pattern:

The whale is a mammal, we are told.
John gave Bill money, however.

(4) The comma may be used before a conjunction to LINK two or more basic sentence patterns:

John hit Bill, and Bill hit him back.
The whale is a mammal, but the shark is a fish.

The four comma positions may be diagrammed as follows:

(1) Introduction, SENTENCE PATTERN
(2) SENTENCE, insertion, PATTERN
(3) SENTENCE PATTERN, addition
(4) SENTENCE PATTERN, conjunction, SENTENCE PATTERN

10.10. Principal Constituents and Punctuation. One extremely important point remains to be stated: No commas may be used within a sentence pattern unless the pattern is interrupted. In other words, we do not use a comma between principal constituents of the sentence. No comma may be used between subject and verb, or between verb and complement, or between two complements. That is why the six sentences in section 10.8. must be written without commas:

(a) John runs.
(b) John hit Bill.
(c) John gave Bill money.
(d) The whale is a mammal.
(e) They elected John captain.

Here is a transcription of three of the basic sentence patterns we have been studying:

```
3  2 3   1
Jóhn # rúns #

2          2   2 3     1
Jôhn gâve Bíll || móney #

2              3   2  3       1
Thêy elêcted Jóhn # cáptain #
```

Of course, these sentences can be spoken in various ways. But the transcriptions given above do represent possible ways of uttering the sentences. The first sentence, for example, might be part of an antithesis or contrast:

"Mary walks; John runs."

Each sentence has a major juncture within the sentence pattern: /#/ between subject and verb in the first sentence, /||/ between two complements in the second sentence, and /#/ between two complements in the third sentence. Yet, as we have seen, these sentences are written without any commas, for principal sentence constituents cannot be separated by commas.

Sentences in the inverted order are often spoken with major junctures separating principal constituents, but again no commas are used:

2 2 2 2 3 1
Awáy # rán # Jóhn # Away ran John.

2 2 2 3 1
Cáme # the dáwn # Came the dawn.

Some students are reluctant to write a long sentence without a comma. But in a sentence like the following, no comma is needed:

> Whether members of the House of Representatives should be elected for four-year terms running concurrently with a presidential term is difficult to decide.

No comma is permissible after term, since no comma may be used between subject and verb.

10.11. The Noun Clause and Punctuation. The fact is that major juncture -- especially double-cross juncture -- is quite common in speech, even at points where no comma is used in writing. For example, double-cross juncture usually occurs at the end of the subject if the subject is long, yet no comma is used. The noun clause, which most often is used as subject or complement, is frequently set off by double-cross juncture; yet it is not punctuated. Why not? The commonest uses of the noun clause are as follows:

(a) Noun clause as subject:

2 3 2 2 3 1
That hè wìll cóme # ìs cértain #
That he will come is certain.

(b) Noun clause as direct object:

2 2 2 2 3 1
Hè sáw | that Ì knéw #
He saw that I knew.

2 2 2 2 3 1
Hè knéw | whô wàs thére #
He knew who was there.

(c) Noun clause as a predicate noun:

2 2 2 3 1
The reâson ís # that hè wàs tíred #
The reason is that he was tired.

(d) Noun clause as object of preposition:

```
2   ^        2 ,2   2 .       ^    .  .      3 .       1
I couldn't see # from where I was standing #
```
I couldn't see from where I was standing.

(e) Noun clause as "restrictive appositive"*:

```
 2    2.   2   2       .  3.   2 2.   3.        1
The fact | that he went # is puzzling #
```
The fact that he went is puzzling.

Five of these sentences contain internal major juncture but are unpunctuated. Three of them can easily be explained. In (a) and (e) the major juncture comes between subject and verb; in (c) it comes between verb and complement (predicate noun). We have seen that no comma can be used in these positions.

In (d) a comma might be used after <u>see</u> if the word were spoken just a little differently. Can you guess what this difference might be? Try saying the sentence as if there were a comma after <u>see</u>. What changes in intonation or in paralanguage do you notice?

What we have learned about the relationship of comma to juncture may be summarized as follows:

1. The comma is associated rarely, if ever, with single bar.
2. The comma may or may not be used where there is major juncture.

10.12. <u>Relation of Pitch to Comma</u>. Let us take another look at the seven sentences that we studied at the beginning of our investigation. This time, see whether you can find any relationship between pitch and comma.

```
     2     2 .   2 2      3    1
(1) He's known | since I arrived #
    He's known since I arrived.

     2  3 . 2 2           3     1
(2) He knew # since I arrived #
    He knew, since I arrived.

     2          3. 2  1 .  1
(3) There's a man | there #
    There's a man there.

     3 .  2 2  .        3. 1
(4) There || there's a man #
    There, there's a man.

     2.  ^            2       2 2   ^   .   3.  1
(5) He treated the Indians | who were sick #
    He treated the Indians who were sick.
```

---

* This term will be explained in Section 10.18.(d)

(6) 2 3 2 2 3 1
Hè trêated the Índians # whô wère síck #
He treated the Indians, who were sick.

(7) 2 2 2 2 2 2 2
The stúdent | whò wrîtes the bêst èssay # wìll recêive
3 1
a príze #
The student who writes the best essay will receive a prize.

Study the pitch pattern of each word that is followed by a **major** juncture. What pitch pattern usually signals the comma? What **sentence** contains an exception? Why?

In the sentences examined thus far, the comma is associated with the pitch pattern /3 - 2 #/ or / 3-2 ||/. Another pattern, much less common, that may signal the comma is illustrated in transcription (b):

(a) 2 3 2 2 3 2 2 3 1
The Índians # whô wère síck # wère hèaled #
(b) 2 2 2 2 2 2 2 3 1
The Índians || whô wère síck || wère heáled #

(a) and (b) The Indians, who were sick, were healed.

In (a) -- the most frequent pattern -- the combination of /3 - 2/ pitch with major juncture is a strong comma signal. (There are exceptions. For example, sentence 7 in our original list of sentences might be spoken with the /3 - 2 #/ intonation on essay, yet no comma is used. These exceptions will cause no trouble, however, if you remember that no comma may be used between principal constituents of the sentence.) In (b) the comma signal (a much less frequent one) is /2-2||/.

Thus the comma-signaling pitch patterns seem to be /3-2/ with either major juncture and /2-2/ with double bar. But we must take another look at sentence (6) above. The sentence might well be spoken as follows:

(6) 2 3 1 2 3 1
Hè treáted the Índians # whô wère síck #

As you know, /3-1#/ is by nature a terminal intonation in English, signaling the end of an utterance. Yet in the transcription above, which represents a perfectly possible way of uttering the sentence, we have /3-1#/ on Indians, in the middle of the sentence. This intonation probably explains why a sentence like (6) is occasionally written incorrectly as two sentences: "He treated the Indians. Who were sick."

In the Introduction to this unit we stated that though the relationship between punctuation and intonation is close, it is not a one-to-one relationship. We cannot punctuate correctly by intonation alone;

we must have some knowledge of stucture as well. Remember that, regardless of intonation, an adjectival or adverbial modifier should never be written as a separate sentence.

NOTE: The intonation /3-1#/ is terminal in a sense even in sentence (6) in the transcription we are discussing. It shows the end of the *basic sentence pattern*. This intonation is never used when the modifier is *inserted* in the basic sentence pattern. It can be used only when the modifier *follows* the basic sentence pattern.

10.13. *Relation of Pause to Comma*. Some people believe that the comma is used in writing to take the place of a pause in speaking. There is an element of truth in this statement. It is natural to pause after major juncture; in fact, it is almost impossible not to pause at least slightly. Pause seems to be virtually automatic after the comma-signaling patterns of /3-2#/, /3-2||/. /3-1#/, /2-2||/.

Nevertheless, pause alone cannot be used as a comma signal. There are two reasons for this. First, a speaker may pause *anywhere* in a sentence -- for example, we often pause while we are trying to think of the next word. Secondly, pause is not part of the language system: it is paralinguistic, as you have already learned. It is easy to show that pause is not phonemic. Compare the following:

```
    2   2      2 2          3   2 2      3      1
(a) The Índians | whô wère síck # wère héaled #
    2   2      2         2          3   2 2      3      1
(b) The Índians | (pause) whô wère síck # wère héaled #
```

Is there any difference in meaning between the two utterances? No, the pause makes no difference in the meaning (no matter how long you pause) provided that you use the same intonation for *Indians*. With or without pause, the sentence means that some of the Indians were sick and that the sick ones were healed.

Pause does, of course, affect the rhythm and the emphasis of an utterance, and writers do use commas to suggest pause. It is true, then, that pause *strengthens* the comma signal. But pause alone cannot signal the comma. *It is the intonation and the pause together that signal the comma*. This is a very important point to remember. In section 10.11. we found that noun clauses often end with one of the comma-signaling intonations -- *but they are not followed by perceptible pause*. Therefore they are not punctuated. Principal sentence constituents are not separated by perceptible pause, nor are they punctuated.

10.14. *Summary of Relationship of the Comma to Intonation*. We have begun with the comma for two reasons: first, the comma is by far the most frequently used of punctuation marks that appear within a sentence; second, the intonation signals for the comma are very similar to those for other punctuation marks. Be sure that you understand clearly the statements below, which summarize what we have discovered about the relationship of the comma to intonation.

## Relation of Comma to Intonation

(1) Neither pitch, juncture, nor pause is a dependable comma signal by itself.

(2) Certain combinations of pitch and juncture are dependable signals in situations where punctuation is possible (not between principal constituents).

(3) These combinations are:

(a) /3 - 2 #/
(b) /3 - 2 ||/
(c) /2 - 2 ||/
(d) /3 - 1 #/ (used only before a nonessential modifier that follows the basic sentence pattern)

(4) Pause is an almost automatic paralinguistic accompaniment of these pitch-juncture patterns and therefore strengthens the comma signal.

## Separating Functions of Punctuation

10.15. Types of Structures Separated by the Comma. The following types of expressions are separated by the comma from the rest of the sentence:

(1) Nonessential (nonrestrictive) modifiers -- that is, modifiers that could be omitted (though, of course, they give additional information);

(2) Absolute expressions that are independent, not closely connected grammatically with the sentence.

(3) Displaced expressions that are not in their usual position in the sentence.

### A. Nonessential Modifiers

10.16. Separating Nonessential Modifiers: Post-Positional Adjectivals. You have learned that an adjectival is a word or group of words that functions like an adjective, that is, modifies a nominal (noun, pronoun, or other word used like a noun in the sentence). Post-positional is derived from Latin post meaning "after" and Latin ponere meaning "to place" (cf. English word position). Thus it means something placed after something else. A post-positional adjectival, then, is an adjectival that follows the nominal it modifies.

An adjectival may be a word, a phrase, or a clause:

### Adjectivals

| | |
|---|---|
| Word: | The day, dark and dreary, was depressing. |
| Phrase: | His face, with its sunken cheeks and hollow eyes, was like a death-mask. |
| Clause: | The student who writes the best essay will receive a prize. |

The underlined adjectives in the first sentence are displaced; hence this sentence will be discussed in a later section. In this section, we shall examine adjectival clauses and phrases.

Compare the following sentences, which we have seen before:

```
2   2        2 2            2   2  2      3      1
The Índians | whô wère síck # wère héaled #

2   3        2||2           3   2||2      3      1
The Índians # whô wère síck # wère héaled #
```

(Both /#/ and /||/ are placed after Indians and after sick to indicate that either juncture might be used.)

Practice speaking the sentence in the two ways indicated by the transcription above.

Which sentence means that all the Indians were sick, and all of them were healed?

Which sentence means that not all of the Indians were sick but that the sick ones were healed?

The clause "who were sick" in the first sentence is called a "restrictive" or "essential" modifier because it restricts the meaning of Indians by pointing out which Indians are being talked about. In the second sentence "Who were sick" is called a "nonrestrictive" or "nonessential" modifier because it does not point out which Indians are meant; whether the clause is put in or left out, the sentence refers to all the Indians.

Which sentence must be written with commas? Where should the comma be placed? What is the intonation signal for these commas?

You will note that the comma signals agree with the principle that we stated in section 10.14. When you practice saying the second sentence and listen to other students saying it, you will note that the repetition of pitch-pattern of Indians and sick gives sort of "echo" effect. The intonation of sick echoes that of Indians. You will soon become familiar with this pitch "echo" and recognize it as an extremely dependable comma signal. Remember, too, that pause strengthens this comma signal.

A Helpful Hint

Most adjective clauses are introduced by who (whose, whom), which, or that. These words, when used in this way, are called relative pronouns.

The relative pronoun that always occurs with weak stress, and is always preceded by single bar. Adjective clauses introduced by that are invariably essential:

The book | thăt he gave me # is lost.
This is not the man | thăt I saw.

Thus we can state a useful rule:

Never use a comma before the relative pronoun that.

:

The punctuation of adjectival phrases is similar to that of clauses:

2 2 2 2 2 2 2 3 1
(a) The mán | wìth the lông béard # spôke fírst #
The man with the long beard spoke first.

2 3 2 2 2 2 2 3 2
(b) Hìs fáce # wìth ìts sûnken chéeks | and hôllow éyes # wàs
3 1
lìke a déath-mâsk #

His face, with its sunken cheeks and hollow eyes,was like a death-mask.

10.17. Using Punctuation as a Device of Style. Since punctuation suggests the intonation that the reader (perhaps subconsciously) imagines as he reads, the skilled writer can use punctuation to compel the reader to read the sentence in the "right" way -- that is, the way the writer intended it to be read. Punctuation affects the clarity, the emphasis, and the rhythm of writing.* The writer, of course, must use punctuation when it is needed for clarity. But often the writer has a choice of punctuating or not punctuating, according to the kinds of emphasis and rhythm he wishes to suggest.

---

* The present writer is indebted to Professor Sumner Ives for calling attention to the importance of these three elements of style.

Of course, emphasis and rhythm are partly dependent on context. For instance, a paragraph has a rhythm of its own which each sentence in the paragraph should help to provide. Thus, ideally, we should study emphasis and rhythm in paragraphs or longer passages. Nevertheless, we can gain some idea of emphasis and rhythm from isolated sentences, even though they are out of context.

A good example of achieving clarity through punctuation is the sentence on page 2 beginning "What's that in the road." Here is another example which we have seen before:

After eating the baby fell asleep.

The reader will at first read this sentence as if there were /|/ after eat and will think someone ate the baby. If the sentence were properly punctuated:

After eating, the baby fell asleep.

the reader would be forced to assume /||/ or /#/ after eating and would get the thought without effort.

Study the two versions of the sentence below:

2 2, 2 2, 2 2 , 2 2 3, 1
(a) A wóman | with twô smâll chíldren # êntered the bús #
(a) A woman with two small children entered the bus.

2 3, 2 || 2, 2 3 2 || 2 3, 1
(b) A wóman # with twô smâll chíldren # êntered the bús #
A woman, with two small children, entered the bus.

Note the change in emphasis in (b). The commas emphasize the two children, just as the junctures, pitches, and pauses do. With the commas, the reader senses that the presence of the two children is somehow important in the situation. The rhythm of the two versions varies also. In (b) the pitch-juncture patterns of woman, children, and bus, together with the pauses after woman and children, seem to divide the sentence into three cadences or waves of sound. There is even, perhaps, a slight difference in meaning. In (a) the reader in imagination sees the woman and the children at the same time; in (b) the pause after woman causes the reader to imagine that he sees the woman at first glance and the children upon a second glance.

Consider this famous quotation:

United we stand; divided we fall.

Now let us substitute a period for the semicolon:

United we stand. Divided we fall.

The rhythm is changed, and the force of the contrast greatly weakened. The reason is that the period suggests the pattern:

3   1
/ stánd # /

which signals the end of the statement, while the semicolon suggests:

3   2
/ stánd # /

pitch /2/ signaling that there is more to come.

Here is another sentence that can be punctuated in two ways:

2   2   2 2   3   1
(a) Ìf hè cómes # Ì'll sée him #
If he comes I'll see him.

2   3   2 2   3   1
(b) Ìf hè cómes # Ì'll sée him #
If he comes, I'll see him.

Which sentence emphasizes "If he comes"? Obviously the rise to pitch /3/ on comes in sentence (b) calles attention to the word. The paralinguistic pause that is almost sure to follow slows the pace of the sentence and addes to the emphasis. In writing, the comma, which suggests the rise to pitch /3/ and the pause, provides the empahsis.

This quotation is a balanced sentence, a very effective rhetorical type that is especially useful in expressing antithesis. But the balanced sentence requires the use of the semicolon instead of the equally correct period. In other words, it involves a choice from among the possible styles of punctuation.

Both of the following are equally clear. Which is the more rhythmic and emphatic?

Man dies as he has lived, alone.
Man dies as he has lived -- alone.

Let us consider one more example, this time from Hazlitt (the second version represents Hazlitt's punctuation):

(a) Like a clown at a fair, we are full of amazement and rapture and have no thoughts of going home.

(b) Like a clown at a fair, we are full of amazement and rapture, and have no thoughts of going home.

Note the grammatical sturcture of this sentence:

| Subject | Verbs |
|---|---|
|  | are |
| we | have |

Now, according to the textbook rule, no comma is used between the parts of a compound predicate, and usually this rule is entirely sound. For example, no one would use a comma in the sentence "He comes and goes."

| Subject | Verbs |
|---|---|
| he | comes<br>goes |

But in Hazlitt's sentence his use of the comma after rapture improves the rhythm or cadence and provides additional emphasis on "have no thoughts of going home."

10.18. Separating Nonessential Modifiers: Appositives. (a) Intonation of Appositives. An appositive is a nominal (noun or word used like a noun) placed beside another nominal to emphasize or clarify its meaning. (The word appositive means "placed beside".)

3 2 2 3 2 2 3 1
Jóhn # the kíng # ìs déad #
John, the king, is dead.

2 2 3 2 2 3 1
Hè cálled hìs bróther # a dóctor #
He called his brother, a doctor.

2 2 3 1 2 3 1
Hè cálled hìs bróther # a dóctor #
He called his brother, a doctor.

As we look at the pitch patterns, we find in the first and second sentences the "echo" effect which we noted in the non-restrictive adjectivals. King echoes the pitch pattern of John; doctor echoes brother.

NOTE: As in the sentence "He treated the Indians, who were sick," so in the second sentence above we may find terminal intonation preceding a final modifier -- in this case, an appositive. Regardless of intonation, appositive words and phrases must not be written as separate sentences. For example, it is never correct to write: "He was a fine player. One of the best in the league." Even if you utter player with /3-1#/, regard this intonation as a comma signal in this type of structure and write:

(a) He was a fine player, one of the best in the league.
or
(b) He was a fine player -- one of the best in the league.

(b) How the Comma Signals the Appositive. The two sentences that we used to illustrate appositives can be spoken and punctuated so as to convey an entirely different meaning :

```
     2,  2#2     2,  2 2   3,  1
(a) Jóhn || the kíng | is déad #
    John, the king is dead.
```

The speaker is telling John that the king is dead. *John* is in this sentence a vocative, or name used in direct address.

```
     2, 2,     2 2    2 ,     2 2  3,    1
(b) He cálled # his bróther # a dóctor #
     He called his brother a doctor.
```

This sentence means that he said that his brother was a doctor. *Brother* is direct object and *doctor* is object complement. The pattern is like that of "He named his brother chairman."

Thus we see that a comma may signal an entirely different basic sentence pattern and therefore an entirely different meaning. In (a) a comma after *king* shows that this word is an appositive rather than the subject; in (b) a comma after *brother* shows that *doctor* is an appositive rather than the object complement.

(c) *The Noun Clause as an Appositive.* Occasionally a noun clause introduced by unstressed *that* may be used as an appositive.

```
2               3 ,  2 2                          2^
The Ptòlemaic théory # that the eârth ìs the cênter of the
3,      2 2 .             .  3,          1
úniverse # wàs accêpted fòr céntury #
```

The Ptolemaic theory, that the earth is the center of the universe, was accepted for centuries.*

Again, we have major junctures combining with an echo of pitch in *universe* and *theory* to signal the commas.

> NOTE: We have seen that adjectival clauses beginning with *that* are never punctuated. Likewise, noun clauses beginning with *that* are never punctuated, with the single exception of the noun clause as a true appositive, as in the sentence above. Since this noun clause is rare, it can be said that clauses introduced by unstressed *that* are *almost never* set off by commas.

(d) *Restrictive Appositives.* We have seen that some post-positional adjectivals are essential or restrictive. These adjectivals are preceded by single bar juncture without pause, have no echo of pitch, and are written without commas:

```
2   2, 2 2, 2, 2 2  .  3,  1
The mán | Ì sáw # hàs góne #
The man I saw has gone.
```

---

*It is, of course, possible to utter this sentence with /|/ after *theory*. In this intonation there would be no rise up to pitch /3/ at the beginning of *theory* and *universe*. To indicate this intonation, the sentence would be written without commas.

Appositives that are restrictive have the same intonation pattern. They are not set off by commas.

2 . 2 2 2 . 2 2 3 1
Alexánder | the Gréat | ìs déad #

Here we have single bar junctures after Alexander and Great; there is no /3-2/ pitch echo; thus no commas are signaled.

Study carefully the differences between the two kinds of appositives:

| Nonrestrictive | Restrictive |
|---|---|
| 3, 2 ‖ 2, 3, 2 ‖<br>Máry # mỳ sístér # | 2, 2, 2 2/3 2‖<br>mỳ sístér \| Máry # |
| 3 , 2 ‖ 2 ^ 3, 2<br>Shélley # the grêat póet # | 2 2, 2 2/3, 2 ‖<br>the póet \| Shélley # |
| 3, 2 ‖ 2 3 , 2‖<br>Jóhnson # the présidènt # | 2 2 , 2 2 ,2/3‖<br>the pláy \| Mácbeth # |
| Mary, my sister<br>Shelley, the great poet<br>Johnson, the president | my sister Mary<br>the poet Shelley<br>the play Macbeth |

We see then, that the comma clues for appositives are the same as those for adjectivals; major juncture, with the echo of the /3-2/ pitch pattern and paralinguistic pause. Our hypothesis can be applied with confidence to appositives.

(e) Using Dashes with Appositives. Dashes are occasionally used instead of commas to separate an appositive from the rest of the sentence.

2 3, 2 2 ^ 3 2
The géneral # an êxcellent stratégist # developed a
^ 3, 2 1 1
brîlliant báttle plàn #

The general, an excellent strategist, developed a brilliant battle plan.

The general -- an excellent strategist -- developed a brilliant battle plan.

Both punctuations are correct. The dashes are more emphatic than the commas; thus the appositive phrase "an excellent strategist" is somewhat more prominent with dashes than with commas. The intonation pattern seems to be the same whether commas or dashes are used. However, there are probably paralinguistic differences. To many readers, the dash suggests a longer pause, which may be accompanied by paralinguistic increases in loudness and duration of general and strategist.

The choice of dashes or commas is based on consideration of style. In the sentence about the general, the dashes affect the emphasis and rhythm of the statement. Sometimes the dashes are needed for clarity, as in the following sentence:

> Three senior boys, Jim, Tom, and Rick, received awards.

In spite of the comma after Rick, the sentence is not very easy to read. The reader may have misread the sentence before he reaches this last comma. If the appositives are placed at the end, the sentence is definitely ambiguous:

> Awards were given to three senior boys, Jim, Tom, and Rick.

How many boys received awards -- three or six? Dashes make the meaning perfectly clear:

> Three senior boys -- Jim, Tom, and Rick -- received awards.
> Awards were given to three senior boys -- Jim, Tom, and Rick.

## EXERCISE ONE

Some of the sentences require commas; other do not. Try to say each sentence in some natural manner; then decide whether or not the sentence requires punctuation. Copy the numbers of the sentences. If a sentence needs no punctuation, write "No punctuation" after the number of that sentence. If the sentence needs punctuation, copy the word immediately preceding each needed mark of punctuation and mark the stress, pitch, and juncture. Then copy the word again and place the correct punctuation after it. Study the following example:

1. John the captain of the team was an excellent player.
2. He said that he could not go.

Answers: 1. $\overset{3}{\text{John}}\ \overset{2}{\#}\ \overset{3}{\text{team}}\ \overset{2}{\#}$ John, team,
2. No punctuation

If a sentence is given twice, it has two possible meanings. Try to punctuate it in two ways, and be prepared to explain the meaning of each version:

A. 1. He treated the Indians who were sick.
2. He treated the Indians who were sick.
3. He saw the man that I knew.
4. He saw the man whom I knew.
5. He saw the man I knew.
6. He saw the man I knew.

7. Eric the Red was an explorer.
8. I have read about the famous explorer Eric the Red.
9. That Marlowe was dead was certain.
10. It was certain that Marlowe was dead.
11. My son John is at Yale.
12. This is the house that Jack built.
13. The fact that he quit his job is significant.
14. Ben Jonson the great playwright was a contemporary of Shakespeare.
15. The scholarship was won by Nancy Jones editor of the school paper.
16. He knew who was there.
17. He knew Professor Smith who was there.
18. We visited old Bruton Parish Church where Washington often worshiped .
19. The sky which had been clear at sunrise was now covered with ominous black clouds.
20. A woman with a parrot in a cage sat in the waiting room.
21. He was struggling with Chinese which is difficult for Westerners to learn.
22. Another language which is difficult for Westerners is Arabic.
23. The Giants have signed Bill Smith for All-American quarterback.
24. He saw that that was right.
25. Old Mrs. Watson who never forgot a face was sure that the Frank Maxwell who was selling the stock was the Frank Maxwell who had swindled her husband.

B.

1. That high school boys and girls have more energy and ambition than ever before is the belief of a superintendent who writes a letter to *Time*.
2. We children were all very curious to know what had happened to his nose which looked as if it had been through a clothes wringer.
3. The best part of the day is the fourth period when we eat.
4. We passed through the village of Richford where John D. Rockefeller was born.
5. Alaska the forty-ninth state contains valuable mineral resources.
6. I don't think you youngsters would understand.
7. Gold a small hamlet in Pennsylvania was named for the prosperity of its early settlers.
8. Harry my best friend stood by me in my trouble.
9. This great principle that all men are created equal is the basis of American democracy.
10. Johnny with five dollars to spend was a happy boy.
11. The tall man with the red carnation in his buttonhole is my father.
12. The old hermit with his unkempt hair and bloodshot eyes was an alarming figure.
13. This is the place where we saw the accident.
14. "Did He who made the lamb make thee?"
15. Mr. Jones did not know who the man was or what he wanted.
16. That he was there on the night of May 14 is true.

17. Jim Williams the best student the school has ever had won five scholarships.
18. Linguistics offers a means by which students can learn to punctuate better.
19. This is the dog that worried the cat that ate the rat.
20. She shook her head free of the delicate flakes of snow which had alighted unnoticed.
21. We ate a few crackers the last of our food while we rested on a log.
22. Hamlet asked his friends to play the recorder a wooden flute.
23. The only person who stood by me in my trouble was my friend Harry.
24. The management and the union agreed that the issue should be arbitrated.
25. The children loved the story of Jack the Giant-Killer.

10.19. Separating Nonessential Modifiers: Participial Phrases. Participial phrases may be essential or nonessential and are punctuated accordingly:

### Essential Participial Phrase

```
 2   2  2   2             3/2      2  2     3    1
The mán | wêaring the Stétson # ìs hìs úncle #
The man wearing the Stetson is his uncle.
```

### Nonessential Participial Phrase

```
     2             3   2 ||  2            2   2 2          3   1
(a) Clâpping hìs hánds # the chîld júmped | ùp and dówn #
    Clapping his hands, the child jumped up and down.

     2   3    2 ||  2               3   2 || 2      2  2       3   1
(b) The child # clâpping hìs hánds # júmped | up and dówn #
    The child, clapping his hands, jumped up and down.

     2         2   2 2          3  2  2                3   1
(c) The chîld júmped | ùp and dówn # clâpping hìs hánds #
    The child jumped up and down, clapping his hands.
```

What are the intonations immediately preceding the commas? Are these "clues" the same as the ones described in section 10.14.? Why do we not use a comma in the first sentence, even though Stetson may be uttered in a /3-2#/ intonation?

You have doubtless noticed that nonessential modifiers which are inserted (that is, placed within a sentence pattern) are always spoken with the "echo". Thus the intonation /3-2#/ on both man and Stetson would be a signal for commas.

NOTE: As we have observed before, any nonessential modifier that follows the basic sentence pattern may be preceded by the intonation /3-1#/. So in (c) down may be uttered with this intonation. Of course, a participial phrase such as "clapping his hands" must never be written as a separate sentence.

In addition to the intonation clues for the punctuating of participial phrases, there is a structural or word-order clue. The phrase "clapping his hands", which is punctuated, appears in three positions: before the subject, between the subject and the verb, and after the main sentence pattern. In other words, the phrase is movable. It can be shifted to various positions in the sentence without changing the meaning (there is, of course, a difference in emphasis and rhythm).

On the contrary, the phrase "wearing the Stetson" in the first sentence cannot be moved. "The man is his uncle wearing the Stetson" makes no sense at all. "Wearing the Stetson, the man is his uncle" is absurd, for it implies that without the Stetson the man would no longer be his uncle.

Here, then, is another clue to punctuation:

> Participial phrases that are movable are always punctuated, regardless of their position in the sentence; phrases that are not movable are never punctuated.

Here is another example:

> I saw him leaning out of the window.

Intonation is not an entirely safe guide. It is true that single bar seems the most likely juncture after him; but some speakers might use /||/ or /#/, which may signal the comma. Here the structural signal of movability vs. immovability can help us. "Leaning out of the window" is not movable, for if we shift its position we change the meaning of the sentence:

> Leaning out of the window, I saw him.
> I, leaning out of the window, saw him.

In these versions it is I who was leaning, while in the original sentence he was leaning. Placing the phrase at the end of the sentence:

> I saw him, leaning out of the window.

is not very satisfactory. The trouble here is that two signals of the language code tend to conflict. The comma signals that "leaning out of the window" is a sentence modifier and that it is I who was leaning. But there is a strong tendency in English to place a modifier next to the word it modifies. Thus, in spite of the comma, the reader may think that <u>he</u> was leaning. In the sentence:

The child jumped up and down, clapping his hands.

no such confusion is possible, since the child is the only person mentioned.

One final point on participal phrases:

> An <u>introductory participial phrase</u> is always nonessential, always movable, always terminated by major juncture, and always set off by a comma.

10.20. <u>Separating Nonessential Modifiers: Adverbial Clauses.</u>
(a) <u>Intonation Clues.</u> Adverbial clauses at the end of the sentence are usually essential, but clauses beginning with <u>although</u>, <u>though</u>, or <u>whereas</u> are nonessential, and other subordinators (except the relating conjunctions) occasionally introduce nonessential clauses.

Intonation clues are quite definite, but a little less obvious than is the case with most of the constructions we have previously studied. Consider the following examples:

```
     2        3    2  2                     3  1
(a) Jôhn wàs ashámed # though hè wôuldn't admít it #

     2          2  2    2             3  1
(b) Hè stâyed hóme # becâuse hè wàs síck #

     2  3  2    2          3      1
(c) Hè knéw # becâuse Ì tóld him #

     2  2  2    2          3      1
(d) Hè knéw # becâuse Ì tóld him #

    2    2     2   3 1
(e) Ì'll gó # if Ì cán #
```

Which sentence should be written with a comma? (You may have to depend somewhat more on pause as a clue than in previous examples, but don't forget the "echo".)

Can you tell the difference in meaning between (c) and (d)? Which sentence means "My telling him was the cause of his knowing"? Which means. "I'm certain that he knew, for I told him myself"?

In sentences (b), (d), and (e) the double cross juncture that precedes the adverbial clause is somehow harder to detect than double cross usually is. This is true because of the absence of pause (and perhaps other phenomena of paralanguage).

NOTE: Once more, remember that a final nonessential modifier that follows the basic sentence pattern may be preceded by terminal intonation. Thus in (a) ashamed may take /3-1#/. Of course, it is never correct to write "Though he wouldn't admit it" as a separate sentence.

(b) Two Patterns with "Since". The subordinator since is an interesting word. It has two meanings: "from the time that" and "because". Notice how the intonation and the punctuation distinguish between the two meanings.

When it refers to time, since follows single bar:

2 2 2 2 3 1
Hè's knówn | sînce Ì arríved #
He's known since I arrived.

The main predicator is always a verb phrase, never a single finite verb.

When it means "because", since follows double cross juncture. The main predicator is always a finite verb:

2 3 2 3 1
He knéw # sìnce Ì arríved #
He knew, since I arrived.

(c) Relating Conjunctions. The relating conjunctions always follow an adjective, and they relate an adverbial clause to the adjective. There are three relating conjunctions:

Relating Conjunctions

as
than
that (when it follows
so or such)

(The word that as a relating conjunction always has weak stress. When it has any of the three stronger stresses, that is a demonstrative.) Relating conjunctions normally follow single bar, and no comma is used:

2 2 2 3 1
Hè's as bíg | as Í àm #
He's as big as I am.

2 2 2 2 3 1
Hè's bígger | than Í àm #
He's bigger than I am.

2 2 2 2 3 1
Shè stâyed sò lóng | that wè mîssed the bús #
She stayed so long that we missed the bus.

2 2 2 2 3 1
Ìt mâde sùch a nóise # that êverybody júmped #
It made such a noise that everybody jumped.

## 10.21. Separating Contrasting Expressions.

(1) The comma is used to set off contrasting expressions introduced by "not":

2 2 2 3 1 2 3 2 ||
The âxe | ìs a tóol # nòt a tóy #
The axe is a tool, not a toy.

The comma is signaled by the echo of pitch /3/ on tool and toy, together with major juncture and paralinguistic pause.

NOTE: Many writers today omit the comma in situations of this kind. For example, The American Scholar does not use it.

When the contrast is introduced by the correlatives not...but, the intonation and punctuation are usually different:

2 2 2 2 2 2 2 3 1
Hìs bêst spórt | ìs nòt fóotball # bùt básketball #
His best sport is not football but basketball.

2 2 2 3 2
Nòt Wáshington # but Jéfferson # was the chief author of the Declaration of Independence.
Not Washington but Jefferson was the chief author of the Declaration of Independence.

When the contrasting expressions are complete sentence patterns -- a negative statement followed by an affirmative statement -- the semicolon is preferred:

2 3 2 2 3 1
Hè's nòt a pérson # hè's an ìnstitútion #
He's not a person; he's an institution.

NOTE: Have you ever seen a comma used in print instead of a semicolon in a sentence like the last one above? Watch for this punctuation in your reading. If you find an example, bring it to class for discussion. Be ready to give your opinion as to the reason for the use of the comma. Can you find approval of this punctuation in any handbook of English?

(2) The comma is used to separate two successive occurrences of the same word. Here the contrast is in the intonation of the successive words. The comma is used to avoid confusing the reader.

Whatever is, is right.
Those who complain, complain bitterly.

What intonation pattern signals the comma in each sentence?

When the repeated word represents two parts of speech, the comma is not used:

(a) He knew that that was true.
(b) He had had much trouble.

In (a) the first that is a subordinator, the second is a demonstrative. In (b) the first had is an auxiliary, the second the past participle of the main verb. Why are not commas needed in (a) and (b)? The answer is that the marked contrast in stress between the repeated words signals the difference in part of speech of each word:

(a) thăt thât
(b) hăd hâd or, hàd hád

## EXERCISE TWO

Copy the numbers of the sentences. If a sentence requires no additional punctuation, write "No punctuation" after the number of the sentence. If the sentence needs additional punctuation, copy each word that should be followed by punctuation and mark the intonation of the word. Then copy the word again and place the needed punctuation after it.

A. 1. Farm life although it entails much hard work is gratifying.
2. The boy standing over there is my cousin.
3. Confronted with the evidence Hawkins confessed.
4. You hate French since you failed the course.
5. You have hated French since you failed the course.
6. "We walk by faith not by sight."
7. He's not an author but a critic.
8. He's not an author he's a critic.
9. Everyone who comes comes with the highest expectations.
10. "The human back can become the seat of more aches and pains than are registered in books for the composite anatomy of a regiment."
11. He seemed to be a peculiarly ignorant person though he said he had a degree from Cornell.
12. You can see that no water will run through the tube until I suck the air out.

13. We decided to start forhome since it was beginning to snow harder.
14. Why didn't you sign your name as you were told to do?
15. Why didn't you sign your name as you were told to do?
16. The paper submitted by Harry has been judged the winner.
17. The angry crowd murmuring ominously moved forward.
18. Our purpose is to discuss the matter not to argue about it.
19. I found John sitting quietly in the library.
20. Looking up fearfully I saw huge chunks of fire flying through threatening to destroy every house in the neighborhood.
21. It is not the teenagers but the adults who are responsible for the situation.
22. Mr. Morgan disgusted by the laziness of the freshmen began to lengthen the assignments.
23. You ought not to go swimming while the water is so cold.
24. May I have a second cup of coffee after I have eaten the cakes?
25. "True ease in writing comes from art not chance."

B.

1. Chilled to the bone the survivors walked wearily into the cabin.
2. The materials taken from the locker were returned later.
3. The bridle made of tan leather suits me better than the black one.
4. It was such a brilliant performance that the spectators rose to their feet.
5. You can do it if you try.
6. Mickey Mantle trying for a homer succeeded in hitting a long double.
7. The audience watched the speaker walking toward the rostrum.
8. In the distance appeared a trembling figure begging for mercy.
9. This book contains important information though it is dull.
10. I expect to see some plays when I go to New York.
11. I found my wallet lying at the bottom of the rain barrel.
12. Motioning secretly to Steven I stepped quickly into the closet.
13. Students wishing to try out for the play should report to the auditorium after school.
14. He spoke in sorrow not in anger.
15. He spoke not in anger but in sorrow.
16. Handicapped people who succeed succeed through sheer determination.
17. Poor Lady Flerice crushed by her cold reception went home early.
18. Beans baked slowly in a wood stove for a long time taste best.
19. The sophomore class is bigger than any previous class has been.
20. Mr. Jones plans to retire as soon as he is eligible.
21. Playing steadily John forced error after error from his opponent.
22. A blowout on a car going sixty miles an hour may bring disaster.
23. Not wanting to embarrass him I glanced sideways at him.
24. He should have know the answers because I had given him my notes to study.
25. He has occupied that house ever since he moved to Buffalo.

## B. Absolutes

10.22. Separating Absolutes: The Nominative Absolute Phrase. We have seen that the separating comma or, occasionally, the separating dash sets off nonessential modifiers from the rest of the sentence. Another use of the separating comma is to set off absolute words and phrases. In grammar the term absolute means "independent". Absolute expressions are not principal sentence constituents; they do not modify any word or words in the sentence; thus they have no direct grammatical connection with the rest of the sentence.

These "absolutes" include the nominative absolute, the vocative, the expletive (interjection), and opening or closing parenthetical expressions. We shall consider these four absolutes in the order named.

The nominative absolute expression consists of a subject and a word that functions as predicator. Either the subject or the predicator, or both, may have modifiers. The subject is a noun or, infrequently, a pronoun. The predicator may be a participle, a noun, an adjective, or a prepositional phrase.

The nominative absolute expression does not modify any word in the sentence. Rather, it modifies the sentence as a whole, just as a little dye added to a glass of water does not color one particular drop or drops, but all of the water. For this reason, it is considered a sentence modifier.

Absolute expressions may begin or end the sentence. They are used to add descriptive, narrative, or explanatory detail.

Like all sentence modifiers, nominative absolute expressions are set off by major juncture in speech and by the comma in writing. The absolute expressions in the following sentences are underlined.

### Nominative Absolute Expressions

2 3 2 2 3 1
Èverything consídered || wè hàve dône wéll #
Everything considered, we have done well.

2 3 2 2 2 3 1
The màn stóod thère # gûn ìn hánd #
The man stood there, gun in hand.

2 3 2 2 3 1
Hè gláred àt mè # hìs fâce whîte wìth ánger #
He glared at me, his face white with anger.

2 2 2 2 3 2 2
The âncient cár | clâttered slôwly alóng # hôrns hônking
2 2 3 1
ángrily | behínd it #

The ancient car clattered slowly along, horns honking angrily behind it.

The oral clues of pitch, juncture, and pause are familiar ones, for they are the same as the comma signals we have encountered before. We should, however, review at this point one aspect of the intonation pattern. You will recall that the intonation pattern is bounded by terminal juncture, which does not always occur at the end of the word that carries primary stress. This is true in the second and third sentences above.

Now, the intonation clue to punctuation begins with the word having primary stress and extends to the major juncture -- the end of the intonationpattern. Thus in the second and third sentences above, the intonation clue to punctuation extends over more than one word: "stood there" in the second sentence and "glared at me" in the third sentence.

10.23. Separating Absolute Expressions: the Vocative. The vocative, or noun in direct address, is a nominal which names the person or persons the speaker is addressing. It may be the person's actual name or another word used in the sentence as a name for him, such as Dad, Mother, sir, young man, or doctor.

The vocative is not a principal constituent; that is, it is not part of the sentence pattern, but functions like a sentence modifier. It is set off by a double bar or double cross juncture except when it is the last word in the sentence.

A vocative at the beginning of a sentence has the pattern of /3-2/ double bar or double cross, or /2-2/ double bar:

3 2 2 3 1
Móther || whât are we hâving fòr dínner #

3 2
Móther #

2 2
Mother ||

Vocatives are always set off by the comma:

Mother, what are we having for dinner?

An inserted vocative has the pattern /2-2/ double bar or /1-1/ double bar:

2 3 2 2 2 2 3 1
The kíng # Jóhn || is déad #

2 3 2 1 1 2 3 1
The kíng # Jóhn || ìs deád #

The king, John, is dead.

Note that in writing, this sentence is ambiguous: it might mean that the king's name is John. But in speech, if John were an appositive, it would begin on pitch /3/, while as a vocative, it begins on pitch /2/ or pitch /1/.

When the vocative is the last word in the sentence, it may be preceded by any terminal juncture. In statements and in questions introduced by a question word, the final vocative has the pattern /2-2/ double bar or double cross, or /1-1/ double cross.

2 3 2 # 2 2
Tîme to gèt úp | Jóhn ||    Time to get up, John.

2 3 2 # 2 2
Tîme to gèt úp | Jóhn #    Time to get up, John.

2 3 2 # 1 1
Tîme to gèt úp | Jóhn #    Time to get up, John.

Of the three sentences above, the second is more firm than the first, while the third, with John spoken on pitch /1/, is decidedly less pleasant and polite than the other two.

In inverted-order questions, a final vocative has the pattern /3-3/ double bar. The word preceding the vocative rises to pitch /3/:

2 3 3 3 3
Âre yòu réading | Jóhn ||    Are you reading, John?

In written composition, vocatives are used only in dialogue or conversation. Since the vocative and the word immediately preceding it are often short, students often feel that the comma is not needed. But there is no exception to the rule that a vocative is set off by commas. You must be especially alert to notice the need for the comma in sentences (or sentence equivalents) like the following:

2 3 2 # 2 2
Côme ón | Jóe ||
Come on, Joe.

2 2 # 3 3
Ô.Ḱ. | Jóe ||
O.K., Joe ?

10.24. Separating Absolute Expressions: the Expletive. Words are not always spoken with the purpose of communicating thoughts or ideas. Sometimes we use words to express strong feelings such as surprise, pain, disgust, joy, or sorrow (ouch, wow, ah, alas). Or we may use a word as a signal that we are about to answer a question, or as a means of filling in the time while we think of something to say (well, why, uh).

Yes and no may be spoken to signal continued attention to the speaker or agreement or disagreement with him.

We shall call such words expletives (they are often called interjections). Expletives do not combine with other words to form phrases or clauses, but function independently. They are not part of the sentence pattern. They may be considered sentence modifiers.

Although expletives are common in speech, they are infrequent in expository writing. They occur frequently, of course, in narrative writing which contains dialogue; and they are used in poetry and in highly emotional prose.

Expletives are nearly always punctuated. Frequently the juncture affords a clue:

2 2 || 2 3 1
Yés # wê knów #
Yes, we know.

2 2 2 3 1
Wéll || wè can trý #
Well, we can try.

2 2 3 2 2 3 1
Whý || nó # Ì dòn't thínk so #
Why, no, I don't think so.

Two successive expletives sometimes function like a single expletive. The first expletive is followed by single bar and in unpunctuated

Óh | nó #
Oh no.
Oh no!

Óh | deár #
Oh dear!

One expletive that is always followed by single bar and is never punctuated is O. (Oh is usually followed by a comma.)

Ó | kíng
O king

Ó | dwéllers | in the désert
O dwellers in the desert

Since most expletives consist of from one to four phonemes, they form an extremely short intonation pattern. For this reason it is sometimes difficult to hear the juncture clearly. Other signals sometimes help. One of these is the occurrence of pitch /4/, a higher pitch than is normally used in a sentence. Pitch /4/ may signal the exclamation point:

4 1
Oúch #

Ouch!

10.25. Paralanguage. There are many vocal signals which we have not discussed in relation to punctuation, although we have studied them in a previous unit. For example, the sentence "She said she loved me" might be uttered in a shout, a whisper, a groan, or a moan. It might be uttered to the accompaniment of weeping or laughter. It might be spoken in a slow, drawling manner or in a clipped, staccato one. We are all aware of how the "tone of voice" affects the meaning of an utterance -- for instance, a "sarcastic tone". The writing system, of course, has no way of symbolizing these vocal qualities or characteristics. This is why sarcasm or verbal irony in literature is sometimes hard to understand. Without the signals conveyed by the "tone of voice", we may take the sentence to mean "just what it says," instead of the exact opposite as the writer intended.

It is important to bear in mind that these vocal characteristics are not part of language. The sentence is the same sentence whether it is whispered, shouted, groaned, or mumbled. Because these vocal signals accompany language but are not part of language itself, they are called paralanguage from the Greek para meaning "side by side".

Since most expletives express feeling, they are usually uttered with paralanguage. The vocal qualifiers often signal the punctuation of the expletive. Vocal qualifiers are as follows:

### Vocal Qualifiers

Intensity:
- Overloud
- Oversoft

Extent or duration:
- drawl
- clipping

Pitch height:
- Overhigh
- Overlow

Remember that pause, which we have identified as one of the oral signals for punctuation, is part of paralanguage.

10.26. Separating Absolutes: Parenthetical Expressions. Parenthetical absolutes may occur at the beginning of the sentence, in the middle, or at the end. They are words or phrases such as the following:

of course
in the first place
furthermore
as a general rule
in my opinion
to be sure

These kinds of absolutes provide comments about the statement made in the sentence -- its degree of probability, its relation to what has been said before, and the like.

Parenthetical absolutes are almost invariably punctuated when they occur in the middle or at the end of the sentence:

3 2 1 1 1 3 1
Jóhn # tò bè súre || fáiled #
John, to be sure, failed.

2 3 2 1 1 1
Jôhn fáiled # tò bè súre #
John failed, to be sure.

Although there is no pitch echo, there is an intonation clue to punctuation. What is it? This pitch pattern is characteristic of parenthetical absolutes that are inserted in, or added to, the sentence pattern.

Parenthetical absolutes at the beginning of the sentence are usually punctuated. The familiar pitch-juncture-pause pattern signals the comma:

2 2 3 2 2 2 3 1
Tò begín wîth # yòu shòuld prâctice yòur fóotwòrk #
To begin with, you should practice your footwork.

In a short sentence the speaker is less likely to use pitch /3/ and much less likely to pause after the parenthetical phrase. The pause, especially, would impair the rhythm and make the utterance "jerky". Thus, the comma is seldom used after the parenthetical expression in a very short sentence. In answer to the question "Do you know the rule?" one might say:

3
2 2 2 2 1
Òf cóurse # Ì dó #
Of course I do.

2 2 2 3 1
Indéed # Ì dó #
Indeed I do.

10.27. *Separating Absolutes: the Sentence Connectors*. Words such as *therefore*, *however*, *moreover*, *nevertheless*, *hence*, and *consequently* are adverbs that have a special function in the structure of a paragraph: They provide a transition between two sentence patterns. We shall call these adverbs *sentence connectors*.

We shall study these words more thoroughly in a later section. At present we are concerned with the question of whether to separate such a word by a comma when it introduces a sentence pattern.

There is one sentence connector -- the word *however* -- that *must* be followed by a comma. No exceptions are possible. The reason is that *however* has two entirely different uses as shown in the sentences below:

However, the argument is not convincing.
However hard he tried, he could not solve the puzzle.

It is evident that in the second sentence however is not a sentence connector. It is a subordinator (sometimes called a subordinate conjunction) introducing an adverbial clause. (Note the unusual word order: "hard he tried" instead of "he tried hard".) Because however is used in two ways -- as a sentence connector and as a subordinator -- the comma is always used after however as a sentence connector to distinguish it from the same word used as a subordinator.

For a similar reason, the word besides must always be set off when it is a sentence connector. Besides is sometimes a preposition, and the comma is the only means of distinguishing between the two parts of speech:

> He did not want to start a fight. Besides, he had come to enjoy himself (sentence connector).
>
> There were other people present besides our own members (preposition).

Also, the word moreover is nearly always set off. Other sentence connectors are sometimes punctuated and sometimes not. The intonation clues are the familiar ones:

2 2 2 3 1
Thérefore # hè fáiled #

3 2 2 3 1
Thérefore # hè fáiled #

2 2 2 3 1
Hè thérefore | fáiled #

2 3 2 1 1
Hè fáiled # thérefore #

Which sentence is likely to be spoken without pause? Which sentences would probably be spoken with the most noticeable pause? What is the punctuation indicated by each transcription?

As we have already noted, modern punctuation is not entirely standardized. This is especially true of the kinds of introductory expressions described in this section and in the previous section. For example, some modern writers use no comma after absolutes such as "In my opinion" and "Of course". Likewise, some of the sentence connectors are set off by some writers and not set off by other writers. The choice to punctuate or not to punctuate is determined by (a) the degree of rhythm and emphasis desired, (b) the functional variety of English -- formal or general -- being used, and (c) the writer's individual style.

Basically, though, the writer's choice is an oral one. Punctuation suggests certain intonation patterns, as well as the probability of pause. Thus the writer, by his use of punctuation, determines the intonation with which the reader will imagine the words being uttered.

Class Project

Let each student volunteer to check an article or story in a recent issue of a good magazine, such as Harper's or the Atlantic Monthly. (Be sure that each student reads a different article.) Plan an oral or written report from each student, giving the following information: (a) a list of the introductory expressions used in the article, (b) the number of times each expression was set off by commas and the number of times it was unpunctuated. A committee of students may then tabulate the results, and the class may discuss the information that the study revealed about modern punctuation usage. (A similar investigation may be made of other areas of modern punctuation.)

EXERCISE THREE

Proceed as in previous exercises, writing the transcription of each word that should be followed by punctuation and then writing the word with the punctuation mark after it. If a sentence is repeated, transcribe and punctuate it in two ways and be ready to explain the meaning of each version.

A. 1. In the first place the city needs more schools.
2. For example our three high schools are crowded.
3. To be sure a bond issue is unlikely to be voted.
4. Mary was looking for you John.
5. Ow that hurt.
6. However I do it I always get it wrong.
7. Well young man what can I do for you?
8. Frankly this is the worst poem that I ever read.
9. Thank you George for mailing the letter.
10. Well yes I believe it can be done.
11. In the first place he didn't understand the assignment.
12. Furthermore he had lost his book.
13. Of course this was careless of him.
14. However he tried to do the work.
15. Yes dear you may go.
16. Oh well it was a good try.
17. There being no corrections the minutes stand approved as read.
18. Indeed he can.
19. No there isn't any answer.
20 "Ah love let us be true to one another."

B. 1. All right Sam.
2. What time is it Mister?
3. You understand Miss Williams don't you?

4. You understand Miss Williams don't you?
5. No son you can't go.
6. Do you agree Mr. Jones?
7. For one thing she didn't like the color.
8. So far as I know his record is good.
9. The big cat glared balefully its eyes two coals of fire.
10. Other things being equal the more determined team will win.
11. Why John do you really mean that?
12. He was king in name only the real power being in the hands of the Regent.
13. This done he proceeded to tie the ends carefully together.
14. The boy ran swiftly his shirt tail flapping in the wind.
15. Well sir I don't know about that.
16. Along the brink of the bog picking their road among crumbling rocks and spongy patches of moss the English soldiers were pushing fast armed in helmets and quilted jerkins their pikes trailing behind them.
17. Why no I didn't.
18. You fool why don't you look where you're going?
19. The same to you my friend.
20. However we ought to know him better.

10.28. Separating Absolutes: the Letter Form. By convention, the separating comma is used after the salutation in an informal, social, or "friendly" letter. The salutation may be thought of as a vocative:

Dear Aunt Jane,　　　　Dear Jim,

Also, by convention, the separating comma is used after the complimentary close in all types of letters. This comma may be considered as separating appositives (the signature being in apposition with the complimentary close).

Affectionately,　　　　Yours sincerely,
Your friend,　　　　Very truly yours,

### C. Displaced Elements

10.29. Separating Displaced Elements: Direct Objects. In section 10.8. we examined the common basic sentence patterns of English. The commonest of these is the subject-verb-object pattern as in "John hit Bill." Let us try changing the order of the words:

Bill hit John.

The meaning of the sentence is now quite different. Now let us try to vary the word order in "John gave Bill money":

Bill gave John money.
*John gave money Bill.
*Bill money gave John.
*Money Bill John gave.

(The asterisk is used before a pattern to indicate that the pattern does not actually occur in the language. The first sentence is the only one that makes sense, and its meaning is very different from that of the original sentence.)

It is obvious, then, that word order is one of the most important signals of meaning in English. Now, as we have seen, in a sentence such as

This actress has beauty, but she doesn't have talent.

no commas may be used in either clause, because principal constituents cannot be separated by commas if the normal word order is used.

Suppose, though, that the writer wishes to place special emphasis on the contrast between beauty and talent. He can do this by changing the order of words:

```
                        3
3   2  2                2 2  3    2   2     3  1
Béauty # thìs âctress hás # tálent # shè hàs nót #
Beauty, this actress has; talent, she has not.
```

The commas are needed because the direct objects, beauty and talent are displaced -- that is, taken out of their normal position. As usual, intonation offers clues. In the original sentence, the single bars before beauty and talent forbid the comma; in the revised version, the familiar combination of pitch, juncture, and pause signals the commas after the displaced objects.

10.30. Separating Displaced Elements: Adjectives and Appositives. Adjectives normally appear before the nominals they modify. When displaced for emphasis or rhythm, they must be separated by commas. (Note the familiar intonation clues.)

```
2   3 2   2          3   2 2   3       1
The dáy # dârk and dréary# was depréssing #
The day, dark and dreary, was depressing.

2         3   2   2            3       1
Dàrk and dréary # the dây wàs depréssing #
Dark and dreary, the day was depressing.
```

The displaced appositive is rather rare but does occur:

```
2     3  2  2                       3   1
A good doctor # he has a flourishing practice #
A good doctor, he has a flourishing practice .
```

10.31. *Loose and Periodic Sentences in English*. Often the basic sentence pattern is expanded by including words, phrases, or clauses that modify the verb or the complement, or by adding sentence modifiers or absolute expressions. These expanded sentences can be arranged in two ways. If the basic sentence pattern comes at the beginning, the sentence is called *loose*. If the basic sentence pattern comes at the end, the sentence is called *periodic*. In the following examples the basic sentence pattern is underlined:

### Loose Sentences

*John runs* whenever he is in a hurry.
*They elected John captain* because he was the best player.
*He succeeded* in spite of his handicap.

### Periodic Sentences

Whenever John is in a hurry, *he runs*.
Because John was the best player, *they elected him captain*.
In spite of his handicap, *he succeeded*.

Both rhetorical sentence types -- loose and periodic -- are used in prose writing, and discussions of the merits and values of each type can be found in books on rhetoric or composition. At present we are concerned with punctuation. You no doubt observed that the examples of periodic sentences above contain commas, while the examples of loose sentences do not. The reason is that the *loose sentence is the usual sentence type in English*. Recent studies have shown that in good modern prose writing, the ratio of loose to periodic sentences is about three to one. Since the loose sentence follows the normal word order, elements that come before the subject in the periodic sentence are *displaced*. It seems natural to separate such displaced elements by punctuation. We have seen that commas are used to separate displaced direct objects, adjectives, and appositives. In the next sections we shall examine the punctuation of displaced adverbial modifiers.

10.32. *Separating Displaced Elements: Adverbs and Adverbial Phrases*. Displaced adverbial modifiers are sometimes punctuated and sometimes unpunctuated. In each of the loose sentences, (a) to (i), an adverbial modifier of the predicate is underlined:

(a) He went home *then*.

(b) He went home at five o'clock.
(c) He found a number of ancient relics there.
(d) He found a number of ancient relics in the caves.
(e) The news was received calmly in Washington.
(f) International tension was reduced in 1963.
(g) An ancient harpsichord stood in the corner.
(h) Transportation was slow at that time.
(i) He could see a peaceful meadow below the woods.
(j) He tugged frantically at the knots.
(k) He leaped from the wall in desperation.
(l) We cannot complete the work without additional funds.

It is obvious that no commas can be used in these sentences. Now let us rearrange each sentence by moving the underlined modifier to the beginning so that the sentence will be periodic. (We shall leave the sentences unpunctuated for the time being.)

(a) Then he went home.
(b) At five o'clock he went home.
(c) There he found a number of ancient relics.
(d) In the caves he found a number of ancient relics.
(e) In Washington the news was received calmly.
(f) In 1963 international tension was reduced.
(g) In the corner stood an ancient harpsichord.
(h) At that time transportation was slow.
(i) Below the woods he could see a peaceful meadow.
(j) Frantically he tugged at the knots.
(k) In desperation he leaped from the wall.
(l) Without additional funds we cannot complete the work.

Where should commas be used? We can quickly dispose of three of the sentences. In (a), with single bar almost inevitable after then, no comma is used. Rarely would a comma be used in (c), even though major juncture is quite likely to occur after There. No comma is used in (g) because the sentence is inverted rather than periodic: the entire sentence has been turned around so that the subject follows the verb.

In the remaining nine sentences commas may or may not be used:

```
     2      2    2         2      3    2
(b) Àt fîve o'clóck #      àt fîve o'clóck #
    At five o'clock        At five o'clock,

     2       2, 2          2      3, 2
(d) Ìn the cáves #         Ìn the cáves #
    In the caves           In the caves,
```

| | | |
|---|---|---|
| (e) | 2 2 2<br>In Washington #<br>In Washington | 2 3 2<br>In Washington #<br>In Washington, |
| (f) | 2 2 2<br>In 1963 #<br>In 1963 | 2 3 2<br>In 1963 #<br>In 1963, |
| (h) | 2 2 2<br>At thât time #<br>At that time | 2 3 2<br>At thât time #<br>At that time, |
| (i) | 2 2 2<br>Below the woods #<br>Below the woods | 2 3 2<br>Below the woods #<br>Below the woods, |
| (j) | 2 2<br>Frantically ##<br>Frantically | 3 2<br>Frantically #<br>Frantically, |
| (k) | 2 2 2<br>In desperation #<br>In desperation | 2 3 2<br>In desperation #<br>In desperation, |
| (l) | 2 2 2<br>Without addîtional funds #<br>Without additional funds | 2 3 2<br>Without addîtional funds #<br>Without additional funds, |

Remember that the intonation patterns in the right hand column are likely to be followed by perceptible pause.

NOTE: In actual practice, expressions of time or place at the beginning of a sentence are usually not punctuated. It is well to remember that the intonations given in the right hand column above are unusual. They give the phrases an emphasis that the writer does not usually wish to give them. You should punctuate such phrases only when you wish to emphasize them.

10.33. Using the Comma to Provide Clarity, Emphasis, and Rhythm. We have seen that the usual intonation of /3-2#/ signals the comma after displaced adverbial modifiers, just as it does with other structures we have studied. One question , however, remains unanswered: How does the writer know which intonation to imply and therefore what punctuation to use?

We saw in section 10.17. that the writer can use punctuation as a device of style to regulate the clarity, emphasis, and rhythm of his writing. The same principle applies to the punctuating of displaced adverbial modifiers. In the following sentences the comma is needed for clarity:

2 3 2 || 2 3 1
In wínter # spôrts are excíting #
In winter, sports are exciting.

2 3 2 2 3 1
The dây áfter # wè hâd the pícnic #
The day after, we had the picnic.

Try saying these sentences with single bar:

In wînter spórts | are excíting #

The dày | âfter wè hâd the pícnic #

The first is meaningless, and the second is not even a sentence. The author's choice is actually an oral one. He must indicate the intonation that makes sense, and the only way he can do this is to use the comma.

Consider the effect of the comma in sentence (b):

(a) In Washington the news was received calmly.
(b) In Washington, the news was received calmly.

Suppose that some act of the Soviet Union was received excitedly in London but calmly in Washington. The comma, as in (b), would emphasize Washington and help to point up the contrast between the attitude of London and that of Washington.

Note that it is very difficult to explain this use of the comma without invoking some imaginary situation. The decision as to whether or not to use the comma for emphasis and rhythm is dependent on the context. No cut-and-dried rule can be given. The writer chooses an intonation that will provide the desired emphasis and rhythm in the context; then he punctuates accordingly.

10.34. Separating Displaced Elements: Adverbial Clauses. An adverbial clause that begins a sentence is usually set off by a comma. There are many exceptions, however. Publishers, who edit books before publishing them, are using fewer commas than were used a few decades ago. At that time a sentence like the following rarely appeared without a comma:

When I awoke, the sun was streaming in.

Today we often see such a sentence in print without a comma.

When I awoke the sun was streaming in.

A familiar advertising slogan supplies another example:

When it rains it pours.

The second <u>it</u> refers to a particular brand of salt. Note the difference in the meaning of the first <u>it</u>. The effectiveness of the slogan depends on a sort of pun or double meaning of <u>it</u> and <u>pours</u>.

Three helpful generalizations about displaced adverbial clauses are:

1. If the adverb clause is longer than the main clause, it is always punctuated.
2. If the adverb clause is short, it is often unpunctuated.
3. If the subject of the adverb clause and the subject of the main clause are the same, the comma is often omitted.

Sometimes the comma must be used for clarity. In (a) and (b) below, the commas show that the following nouns are subjects of the main clause, not objects of the verb in the adverbial clause.

(a) When I called, the eyes disappeared in the darkness.

(b) As the crowd applauded, the violinist appeared on the stage.

But once again the easiest and most dependable procedure is to punctuate according to intonation. Displaced adverbial clauses have the same ~~intonation as~~ displaced adverbs and adverbial phrases:

```
2          2  2   2   3       2   2   3     1
Thôugh the bóok | wàs dífficult # Ì enjóyed ìt #
Though the book was difficult, I enjoyed it.
```

```
2       2   2   2  3   1
Whên ìt ráins # ìt póurs #
When it rains it pours.
```

```
2       3   2   2  3   1
Whên ìt ráins # ìt póurs #
When it rains, it pours.
```

10.35. <u>Separating Displaced Elements: Infinitive Phrases</u>. A displaced infinitive phrase may express the <u>purpose</u> for which the subject of the sentence acts:

(a) To improve his speed of reading, he practiced daily.

(b) In order to reach the foot of the mountain, he had to walk ten miles.

Another kind of introductory infinitive phrase is a kind of absolute independent of the main sentence pattern. It ususally is a transitional phrase:

(c) To begin with, you should practice your footwork.

(d) To be sure, he didn't have much education.

**WARNING:** An infinitive phrase that begins the sentence may not be displaced at all; it may be the subject of the sentence, as in the following:

(e) To improve his speed of reading was his goal.

(f) To reach the foot of the mountain was our purpose.

(g) To err is human.

Unfortunately, the intonation of the infinitive phrases in (e), (f), and (g) seems to be about the same as that of the phrases in the first four sentences. Paralinguistic pause, however, is likely to be more noticeable in (a), (b), (c), and (d) than in (e), (f), and (g).

When intonation clues are not sufficient, we must turn to structural clues. What is the simple subject and what is the verb in each sentence?

| Subject | Verb | Predicate Noun (Adjective) |
|---|---|---|
| (e) To improve | was | (his) goal |
| (f) To reach | was | (our) purpose |
| (g) To err | is | human |

We know that no comma can be used between two principal constituents of a sentence; that is, between subject and verb, between verb and complement, or between two complements. Hence no comma is permitted in sentences (e), (f), or (g), regardless of intonation.

In sentences(a) through (d) the infinitive phrases are not principal sentence constituents. In (a) and (b) they are displaced; in (c) and (d) they are absolutes. Thus in all four sentences commas must be used.

## EXERCISE FOUR

Proceed as in previous exercises.

A. 1. The school offered prizes to encourage competition.
2. The clouds black and ominous threatened a downpour.
3. His discomfort was increased by the wind which was cold and piercing.
4. The wind cold and piercing increased his discomfort.
5. Though everybody knew what was wrong nobody did anything.
6. After the children had gone to bed we trimmed the tree.
7. We trimmed the tree after the children had gone to bed.
8. During the winter I learned to ski.
9. In 1914 the war began.
10. To encourage competition the school offered prizes.
11. As she sat down she lit a cigarette.
12. As Agnes grew the pines grew too sturdy as mountaineers.
13. After we had eaten my dog was given some bones.
14. In 1492 Columbus sailed the ocean blue.
15. In 1493 Columbus sailed the deep blue sea.
16. Her wish to tell the truth was commendable.
17. Her wish was commendable to tell the truth.
18. If he could have gone I wouldn't have stayed.
19. Hemingway Mr. Brown admired Faulkner he disliked.
20. Later I was sorry I had not applied.

B. 1. While he watched they marched.
2. Since 1955 the Soviet Union has possessed great nuclear strength.
3. After the President's meeting with Khrushchev in Vienna there were high hopes of peace.
4. To John Smith was a hero.
5. As the train approached the crowd on the platform pushed back.
6. An hour later when we needed him most he was gone.
7. I knew Dave wouldn't mind our starting late because he hates to get up in the morning.
8. In many states the accident rate is high.
9. Through the crowded guest room the girl moved silently.
10. With all his faults he is a popular fellow as you probably know.
11. For ten minutes they discussed the situation.
12. Perhaps Mary did not know that you were coming.
13. Tired and ill the old trapper finally reached the camp.
14. The trapper tired and ill finally reached the camp.
15. The weary and ailing trapper finally reached the camp.
16. To increase production the company offered prizes.
17. When finally we reached the French lines we made some discoveries.
18. In the month of May nature is at its finest.
19. In the afternoon we had our May Day program.
20. As you requested our representative called to repair the burner.

## D. Terminal Punctuation

10.36. Separating Sentences: the Period. Six types of sentences are terminated by the period. (The period, of course, separates the sentence from the following sentence.) Note the intonation pattern that signals the period.

(a) Statements in normal word order:

2  2 2   2   2 2   2     3   1
Hè sáw | the mán | that Ì knéw #
He saw the man that I knew.

(b) Statements in inverted word order:

2  2   2 2   3  1
Awáy # rán # Jóhn #
Away ran John.

(c) Imperative sentences (mild commands with no strong emotion):

2  2   2    2   2   2        3 1
Òpen | yòur bóoks # to pâge síx #
Open your books to page six.

(d) Conditional sentences:

2     2   2   2    3 1
Ìf hè cómes # Ì'll gó #
If he comes I'll go.

2   3     2  2              3     1
Hâd Ì séen him # Ì wòuld hàve tóld him #
Had I seen him, I would have told him.

(e) Polite commands or requests worded as questions:

2       2    2   2        2   2  3 1
Wìll yòu pléase | nótify us # at ónce #
Will you please notify us at once.

2       2    2    2    2   2    3   1
Wìll yòu kíndly | retúrn # thîs nótice #
Will you kindly return this notice.

(f) Hortatory sentences (expressing a wish or hope):

2                   3   1
Mây shè âlways be ríght #
May she always be right.

2 3 1
(f) Mây the bêst mân- wín #
May the best man win.

10.37. Separating Sentence Equivalents: the Period. "Sentence equivalents" should not be confused with "sentence fragments". One of the worst faults in writing is to write as a sentence, beginning with a capital letter and ending with a period, a group of words that is only a fragment of a sentence -- for example, a subordinate clause, a participial phrase, or an appositive phrase. Here are some examples of this fault:

Incorrectly Written

He always slams the door. Even when I tell him not to.

That summer I met Dick. One of the best friends I ever had.

Correctly Written

He always slams the door, even when I tell him not to.

That summer I met Dick, one of the best friends I ever had.

The sentence equivalent is not a modifier. It is an expression which lacks subject and verb but is written as a sentence because it is taken as a complete utterance. Sentence equivalents are of several types.

Types of Sentences Equivalents.

(a) Greetings

| | |
|---|---|
| 3 1<br>Hello #<br>Hello. | 2 3 1<br>Gòod evéning #<br>Good evening. |

(b) Answers to questions

Where did he find it? On the back of the shelf.

Did the plan succeed? No.

(c) Implied commands or requests

This way, please.

Two hamburgers with relish.

(d) Transitional expressions

So much for the economic background. Now for the social aspects.

(e) "Equational" expressions

2 3 2 2 3 1
Sô fár # sò góod #
So far, so good.

2 3 2 2 3 1
Ôut of síght # ôut of mínd #
Out of sight, out of mind.

Note how pitch and juncture signal the comma. These expressions are like equations: So far = so good; Out of sight = out of mind. If each group of words begins with a comparative -- e.g., "The more...the more..." -- no comma is used except in formal styles:

The more the merrier.

(f) Unclassified

The same to you, my friend.
Some people think they cannot learn to spell. Nonsense.
Some say that reading in bed is bad for the eyes.
Maybe so.

As you no doubt observed early in your study of the intonation pattern of English sentences, by far the commonest terminal pattern is:

/3 - 1 # /

All of the complete sentences in this lesson end in this pattern. We have not marked the intonation pattern of all the sentence equivalents, but if you try saying them, you will find that all but one have this terminal pattern. The exception is "This way, please," which, because of the addition of please, would perhaps be more likely to end with /||/.

10.38. Separating Sentences: the Question Mark. Three types of sentences are terminated by the question mark:

(a) Questions with inverted subject

2 2 3
Dìd yòu sée him ||
Did you see him?

```
2      3  3
Ìs he síck ||
Is he sick?
```

Though the intonation given above is usually considered "normal" for questions of this type, they are not infrequently uttered with /3-1#/:

```
2      3     1
Dìd yòu sée him #

2    3   1
Ìs hè síck #
```

(b) Questions with inverted subject, introduced by interrogative word

```
2         3  1
Whên dìd he cóme #
When did he come ?

2              3   1
Whât àre yòu réading #
What are you reading?

2           3      1
Whô's the nêw présidènt #
Who's the new president?
```

(c) "Echo questions"

```
2  2    2    2     2      3
Hè wróte | hìs ówn spéeches ||
He wrote his own speeches?
```

This is called an "echo question" because it repeats (with a different intonation, of course) a statement that someone else has made. The sequence of statement and question might be:

> John said, "He wrote his own speeches."
> "He wrote his own speeches?" repeated Tom in surprise.

The echo question is not limited to dialogue, however. It is used in informal writing to echo a question that the writer imagines the reader has asked. Here is an example:

> You will obey all traffic rules? Make up your mind that other drivers won't. You are a careful driver and always keep you car under control? Act on the assumption that other drivers aren't and don't.

All echo questions end with double bar. This is necessary because echo questions have the same structure and word order as statements, and the intonation is the only indication that the utterance is a question and not a statement.

10.39. Separating Sentence Equivalents: the Question Mark. Some sentence equivalents are terminated by the question mark:

2 . , 3
Cigàrétte ||
Cigarette ?

2 , 2 2 2, 3
Créam | and sugar ||
Cream and sugar?

2, 2 2 3 , 1
Lemon || or cream #
Lemon or cream ?

2 2, 2 2 3
Thât girl | gôod-lóoking ||
That girl good-looking?

2 ^ 3,1
Why not #
Why not?

10.40. Terminal Intonation of Questions. It is a common misconception that questions in English end with a rising inflection. The truth is that echo questions are the only ones that invariably end with /||/. Questions introduced by an interrogative word end with /3-1#/, and inverted-subject questions not introduced by an interrogative may have either /#/ or /||/.

Non-sentence questions are divided similarly. If the question is a shortened form of an inverted-subject question, it has a double bar:

Cigarette? (Will you have a cigarette?)
Cream and sugar? (Would you like cream and sugar?)

If the non-sentence question begins with an interrogative word, it has double cross:

Why not?

One kind of question seems to be an exception to the statements we have just made. This is the question that offers a choice. Although it is an inverted-subject question, it may end with double cross:

2 2 2 3 1
Lémon || or créam #
Lemon or cream ?

2 2 2 2 3 1
Wôuld yòu lîke téa || or cóffee #
Would you like tea or coffee?

These questions do have the double bar preceding or, however. Note that these sentences are ambiguous in writing because writing does not convey all the signals of intonation.

2 2 2 2 3
Wôuld yòu lîke téa | or cóffee ||
Would you like tea or coffee?

2 2 2 3 1
Wôuld yòu lîke téa || or cóffee #
Would you like tea or coffee?

The first sentence asks the question whether he would like one of the beverages; the second asks him which he would like. The reader, coming upon the sentence in a book, would have to imagine the intonation pattern. Of course, the reply to the question would furnish a clue:

No, thank you.
Tea, if you please.

NOTE: The use of the inverted subject is not limited to questions. It occurs in at least four other sentence types:

Came the dawn (inverted-subject statement)
Had I seen him, I would have told him (conditional sentence)
Will you kindly return this notice (polite request)
May she always be right (hortatory sentence)

10.41. How Intonation and Word Order Affect Meaning. Language is a code composed of many signals. As we have seen, word order and intonation are extremely important signals in English. Interesting examples are furnished by the following four sentences, all composed of the same three simple words, but each having a different meaning:

2 3 1
(1) Mây hè gó #
May he go! (expressing a wish)

2 2 3
(2) Mày hè gó ||
May he go? (asking permission)

```
         2.     3.1
(3)      He may go #
         He may go. (granting permission)
         2.     3.1
(4)      He mây go #
         He may go. (expressing possibility)
```

10.42. Separating Sentences: The Exclamation Point. Most of the sentence types may be followed by an exclamation point to indicate unusually strong emphasis or feeling.

May God help us!
He's hurt!
Stop right where you are!
Who do you think you are!
What a beautiful day!
How annoying!
Attention!
Quiet!
What!

The last five examples given are non-sentences. As we have seen in a previous lesson, another type of non-sentence -- the expletive -- is sometimes followed by an exclamation point.

The terminal pattern of exclamations is like that of statements -- /3-1#/ -- except that /4-1#/ may occur. Paralinguistic markers also frequently are present.

You should use the exclamation point sparingly. Its overuse actually weakens the emphasis. Excessive use of the exclamation point makes your style seem gushing or sentimental.

10.43. Summary of Terminal Intonation Patterns.

Pitch-Juncture Signals of Terminal Punctuation

The following sentence types normally end with /3-1#/:

Statements in normal word order
Statements in inverted word order
Imperative sentences
Conditional sentences
Polite requests worded as questions
Hortatory sentences
Non-sentences (except those that stand for inverted-subject questions)
Questions introduced by an interrogative word
Exclamations

The following normally end with /3||/:

(sometimes) Inverted-subject questions
not introduced by interrogative
word
Non-sentences that stand for inverted-
subject questions
Echo questions

Exceptions:

Sentence ending in a vocative or an expletive may have
have /1-1#/:

1 1
Time to get up, John #

1 1 1
He succeeded, to be sure #

Questions ending in a vocative may have /2||/:

2 2
What are we having for dinner, Mother ||

Sentences ending in a contrasting expression may have
/2#/ or /2||/:

3 2
The axe is a tool, not a toy #

Sentences ending in "said John" or a similar expression
may have /1-1#/ or /1-1||/:

1 1 1
I'm going home," said John #

Other exceptions are rare.

10.44. Terminal Intonation as a Guide to Sentence Structure. We have spent considerable time on terminal punctuation, a topic that is briefly treated in most textbooks. We have done this for a good reason: it is the periods, question marks, and exclamation points that mark the ends of sentences in writing. Failure to use these marks in the right places results in incorrect sentence structure. Hence the writer must be familiar with the types of structures that are followed by terminal punctuation.

For example, an understanding of sentence equivalents will enable you to avoid comma blunders like the following:

Incorrectly Written

Hello, John, are you going swimming?
"All right," she said finally, "you may go swimming
anywhere except in the old quarry."

This way, everybody, the planes leave in five minutes.
That girl good-looking, not at all.

Using a comma between a sentence equivalent and a complete sentence is just as bad as using a comma between two complete sentences. The terminal pitch-juncture pattern at the end of each sentence equivalent signals the end of the utterance:

1 1
Jóhn #

1 1
fínally #

1 1
evérybody #

2 2 3
goôd-loóking ||

and so the correct punctuation is as follows:

Correctly Written

Hello, John. Are you going swimming?

"All right," she said finally. "You may go swimming anywhere except in the old quarry."

This way, everybody. The plane leaves in five minutes.

That girl good-looking? Not at all.

## EXERCISE FIVE

Copy the number of each sentence. After the number write each word that should be followed by punctuation. Mark the stress, pitch, and juncture. Directly under this, write the word again and place after it the correct punctuation (comma, period, question mark, or exclamation point). The example is correctly answered.

EXAMPLE: 1. The answer is wrong do you know why

3 1 2 3
1. wróng # whý ||
wrong. Do why?
(The word following the period is copied to show the capital letter.

1. Is that a good plan no it isn't
2. Will you please reply by return mail

3. In the tramp's pocket was a dollar bill the only money he had in the world
4. Like father like son
5. It took him an hour to translate fifteen lines he had to look up almost every word
6. How they laughed when I told them
7. "All right" Father said "you will go without your allowance for two weeks"
8. Better go out and get some firewood no firewood no supper
9. Good afternnon Mr. Hammond how do you like the weather
10. He is a good teacher although he hasn't much patience
11. Why did you omit the last question couldn't you answer it
12. So much for the theme of the story now for the symbolism
13. Be careful that ladder is rickety
14. Hi Jim what did you think of the program good wasn't it
15. Enough of this let's stop arguing and begin playing
16. Tickets will be on sale at nine o'clock first come first served
17. Jim is a brilliant student he won four scholarships his senior year
18. "Every pupil" he said "can learn to use commas correctly"
19. The Bulldogs were having a poor season they had lost their first four games
20. What a perfect sunset aren't the clouds beautiful
21. Yesterday he agreed to help us why should he back out now
22. Did intimidation and threats stop this fiery reformer not for a moment
23. I glanced sideways at him I didn't want to embarass him
24. What shall we do shall we report it to the police
25. Get all the education you can the more education a person has the more likely he is to succeed
26. "Not at all" he said "every pupil can learn to use commas correctly"
27. This is a very important book one that every thoughtful American should read
28. Scientists are very much interested in the study of time to them time represents a fourth dimension one that is just as much a part of life as the other three
29. Tell the Smiths to come tonight too the more the merrier
30. He was not sure that the general was awake although this strange man seemed to be always awake

## Linking Functions of Punctuation

10.45. Nature of the Linking Function. Thus far we have been studying the use of punctuation to separate sentences and parts of sentences. Often, however, it is necessary to connect or link sentences, parts of sentences or parts of words. For example, the following series of unlinked statements is choppy, repetitious, and monotonous:

He speaks English. He speaks French. He speaks German.

To combine these statements into a single sentence, the writer must find a way to link the three direct objects so that they are tied together to function as one principal constituent. This he does by using the linking comma:

He speaks English, French, and German.

The comma has both separating and linking functions. Used principally for linking are the semicolon, the colon, the dash, and the hyphen.

### A. SERIES OF WORDS, PHRASES, OR CLAUSES

10.46. Intonation Clues to the Punctuation of Series. A series is a group of two or more words, phrases, or clauses. The members of a series must be similar grammatically, must appear consecutively, and must have the same function in the sentence. Thus we may have a series of subjects, a series of verbs, a series of objects, a series of phrases of the same kind modifying the same part of the sentence, a series of clauses of the same kind, etc. It is by means of series that the writer achieves parallelism, a valuable and indispensable device of style.

The last two members of a series are usually joined by a conjunction. And is the conjunction most frequently used, though but, or, and nor are used occasionally.

He speaks English, French, and German.
He doesn't drink tea or coffee.
He was poor but honest.

Occasionally the conjunction is omitted:

The day was dark, dreary, depressing.

Below are examples of words, phrases, and clauses in series. In each sentence the series is underlined:

## Words, Phrases and Clauses in Series

(a) He speaks English, French, and German (three nouns, all objects of the same verb).

(b) He had a mild, patient, pleasant manner (three adjectives, all modifying the same noun).

(c) He wriggled and squirmed (two verbs with the same subject).

(d) The road extended through the meadow, over the hill, into the woods (three adverbial phrases, all modifying the same verb).

(e) The leader knew that the men depended on him, that they were helpless without him, and that he must not fail them (three noun clauses, all used as objects of the same verb).

Here are the intonation clues for sentences (a) and (b):

2 2 2 , 2
(a) English || French ||
English, French,

2, 2 2, 2
(b) mild || patient ||
mild, patient,

In a series of single words, double bar juncture signals the comma. The double bar, with its suggestion of incompleteness, seems to function naturally in a linking pattern. (Double bar also appears, as we have seen, at the ends of certain kinds of questions; but a question can be considered incomplete in the sense that it requires an answer.)

Study the intonation clues for the remaining sentences:

2 , 2
(c) wriggled |
wriggled and

2, 2 2, 2 3, 2 || 3, 2 ||
(d) meadow || hill || (or) meadow # hill #
meadow, hill,

```
         2  3  2  •      2 ||        2    • 3   2 ||
    (e)  depénded on him #           without him #
         depended on him,            without him,
```

Thus we see that the comma signals are the ones we studied in section 10.19.:

/ 2 - 2 ||/, / 3 - 2 #/, and / 3 - 2 ||/

10.47. <u>Linking a Series of Two Members</u>. In a series of two members, the members are usually joined by a conjunction. The conjunction links the two members without the need of punctuation. The first member typically ends in single bar, and no comma is used:

The flowers were yellow and blue.
John strode down the lane and across the meadow.
He plays football and baseball.
He wriggled and squirmed.

The clues are not quite so simple in a series of clauses:

John knew that he must pay attention in class and that he must do his homework.

Three intonations are possible at the end of the first clause:

```
        2 • 2               2 • 2             3 • 2 ||
    (1) clàss ||        (2) clàss #       (3) clàss #
```

What punctuation is signaled by each intonation? (Remember that certain intonation patterns are usually followed by perceptible paralinguistic pauses.)

Although two of the three possible intonations are comma signals, actually sentences like this are rarely written with a comma. As we saw in section 10.17., the comma in such a sentence is a stylistic device. In certain contexts the writer may desire a particular pace, rhythm, and emphasis. The comma suggests a comma-signaling intonation, paralinguistic pause, and therefore a slower pace. This tends to increase the emphasis on the second clause.

When members of the series are not joined by a conjunction, the first member is followed by double bar in speech and a comma in writing:

A mild, pleasant manner is a social asset.

10.48. <u>Linking a Series of Three or More Members</u>. In a series of three or more members, if all the members are joined by conjunctions, junctures are usually single bar (unless the members are clauses), but no commas are used, regardless of intonation:

The flowers were red and yellow and blue.
He pleaded and begged and cajoled.

Again we may find the rare exception, as in these lines from Macbeth:

Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time.

When Macbeth speaks these lines, he is in a mood of hopelessness and desperation. Having ruined his life by his career of crime, he is convinced that there is nothing left to live for. Without commas (Tomorrow and tomorrow and tomorrow) the pace is altogether too rapid, and emphasis is lacking. The commas help us to realize how time drags for the hopeless, despairing Macbeth. Here the comma signals are paralinguistic -- chiefly drawl and pause.

But remember that such exceptions are rare. The safe rule for the inexperienced writer is: no commas.

If there is no conjunction in the series, double bar junctures normally occur at the end of each member except the last. (The best way to understand the junctures normally used in series is to imagine that you are trying to think of the members of the series as you speak. For example, suppose that the teacher has asked, "What are the chief Romance languages?" You reply, "French, Italian, Spanish, Portuguese, Rumanian." You probably will pause as you are trying to think of another Romance language, but the pause is paralinguistic. You will almost certainly use double bar juncture after each language except the last.)

A series of three adjectives with no conjunction is not uncommon. Normally the intonation is as follows:

```
2        2   2    2         2    2           2   3     1
Hè ìs an alért || intélligent || cònscíentious | stúdent #
He is an alert, intelligent, conscientious student.
```

CAUTION: Major juncture may occur after conscientious, probably as a holdover or echo of the junctures after the other two adjectives. But of course, no comma can be used after conscientious, since no comma can be used between an adjective and a noun that immediately follows it.

The commonest type of series of three or more members contains a conjunction between the last two members only:

The dew-covered flowers -- red, pink, yellow, and blue -- sparkled in the sun.

John strode down the lane, across the meadow, and into the woods.

John knew that he must pay attention in class, that he must do his homework, and that he must stay out of trouble.

"The woods are lovely, dark, and deep."

The same juncture -- /||/ or /#/ -- occurs after each member except the last.

There is one optional point in the punctuating of series such as these: whether or not to use a comma before <u>and</u>. Some writers use the comma; other do not. There is an increasing trend toward the use of this comma. It is required by three widely used style manuals -- those of the Universtiy of Chicago, the Modern Language Association, and the United StatesGovernment Printing Office. In journalistic style, however, this comma is usually omitted.

The use of the comma before the conjunction in a series of three or more members has several advantages. One is that this punctuation indicates more accurately the intonations of speech. In the sentences above, the juncture after <u>yellow</u> is the same as the juncture after <u>red</u> and <u>pink</u>; the juncture after <u>meadow</u> is the same as the juncture after <u>lane</u>, etc.

Another advantage of the comma is that it emphasizes the parallelism of the items in the series. For this reason, the comma probably contributes to clarity. In fact, the comma is sometimes needed to prevent ambiguity:

The flowers were red, yellow and blue and white.
The flowers were red, yellow, and blue and white.

The first version of the sentence is hard to understand; it is ambiguous. The second version makes clear that some flowers were red, some were yellow, and some were partly blue and partly white.

The student should consider this matter carefully and decide which custom he prefers to follow in his own writing style. No matter which custom he chooses to follow, he should be consistent.

10.49. <u>How Word Order Affects the Intonation and Punctuation of Noun Modifiers</u>. When is a series not a series? This question is not a joke. Sometimes adjectives preceding a noun appear to constitute a series but actually do not. Study the intonation and punctuation of the following:

```
     2           2   2    2    2    3 1
(a) Hè was an alért | yóung | mán.#
--  He was an alert young man.
```

2 2 2 2 2 3 1
(b) Hè was a yóung || alért | mán #
He was a young, alert man.

Sentence (b) has the intonation and punctuation of series, but sentence (a) does not. It is word order that causes the difference.

We have already noted (section 10.29.) that word order is one of the chief signals of meaning in English. We also observed that certain word orders are prohibited by the language. An interesting example of the importance of word order in English is found in the relative position of various kinds of modifiers of nouns. To a considerable extent, the order of noun modifiers is fixed. We can say:

All the other fine boys/

But we cannot say:

*Other the fine all boys.

or

*Fine other all the boys.

Here is a sentence that contains every possible type of noun modifier arranged in normal order:

Áll | thé | tén | óther | símilar | fíne | óld | áging |

gréy | stóne | hóuses # búrned #

All the ten other similar fine old aging grey stone houses burned.

As long as the various noun modifiers are arranged in this order, only single bar junctures are used, and no commas. This is not a true series. The various noun modifiers are not parallel. They do not all modify houses. Instead, the lines of modification are as follows:

All modifies "The ten other similar fine old aging grey stone houses";
the modifies "ten other similar fine old aging grey stone houses";
ten modifies "other similar fine old aging grey stone houses"; and so on.

This illustrates the principle of binary composition of phrases, which you studied in connection with syntax.

Now let us make a selection from among the ten modifiers, being careful to keep them in the same order:

Áll | thé | tén | fíne | gréy | stóne | hóuses # búrned #
All the ten fine grey stone houses burned.

We still have single bar junctures, no commas, and no true series. But if we change the order of any of the modifiers, the modifier that is out of normal order takes double bar juncture and is followed by a comma:

Áll | thé | óld || fíne | stóne | hóuses # búrned #
All the old, fine stone houses burned.

Also, if we use three successive adjectives from the same "slot," i.e., three adjectives that could be substituted for fine or three that could be substituted for grey, we have a true series with double bars and commas:

All the splendid || picturesque || massive | stone | houses # burned #
All the splendid, picturesque, massive stone houses burned.

All the brown || pink || and white | stone | houses # burned #
All the brown, pink, and white stone houses burned.

Our discussion of series has been a lengthy one, but it has provided some valuable insights into how the English language works. Remember, though, that our original purpose was to make clear the difference between patterns such as:

(a) He was an alert | young man #
He was an alert young man.

(b) He was a young || alert man #
He was a young, alert man.

In (b) young and alert are parallel. Both modify man; the meaning is that he was a young man and an alert man. Not so in sentence (a). Here the adjectives are not parallel. In this sentence "young man" functions as a kind of noun, as if it were a single word like youth -- we might call it a "word phrase". Thus in (a) alert does not modify man; it modifies young man. "What kind of young man was he? He was an alert young man."

Sentence (b) departs from normal word order: Young is displaced, for it is a "slot 7" word preceding alert, a "slot 6" word.

2 2 2 2 2 3 1
(b) Hè was a yóung || alért | mán #
He was a young, alert man.

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But we cannot say:

*Other the fine all boys.

or

*Fine other all the boys.

Here is a sentence that contains every possible type of noun modifier arranged in normal order:

Áll | thé | tén | óther | símilar | fíne | óld | áging |
gréy | stóne | hóuses # búrned #

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Áll | thé | óld || fíne | stóne | hóuses # búrned #
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burned #
All the splendid, picturesque, massive stone houses burned.

All the brown || pink || and white | stone|houses # burned #
All the brown, pink, and white stone houses burned.

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Sentence (b) departs from normal word order: Young is displaced, for it is a "slot 7" word preceding alert, a "slot 6" word.

**EXERCISE SIX**

In the sentence about the stone houses, each noun modifier may be viewed as occupying a "slot", as follows:

| Slot 1 | Slot 2 | Slot 3 | Slot 4 | Slot 5 | Slot 6 | Slot 7 | Slot 8 | Slot 9 | Slot 10 | |
|---|---|---|---|---|---|---|---|---|---|---|
| All | the | ten | other | similiar | fine | old | aging | grey | stone | houses burned. |

This table lists the words that may be substituted in each slot:

SLOT 1 - both, none (of), any (of), one(of),many(of),enough(of), plenty(of)
SLOT 2 - these, those, John's, such, his, my, your, our, etc.
SLOT 3 - two (or other numerals), few, several, many, innumerable
SLOT 4 - no substitutions possible
SLOT 5 - additional, remaining, various, particular, same
SLOT 6 - any adjective denoting a quality (beautiful, magnificent, ugly, glorious, etc.)
SLOT 7 - new, young
SLOT 8 - aged
SLOT 9 - all colors
SLOT 10- materials, societal adjectives (French, Dutch, colonial,etc.)

(a) Write sentences containing adjectives in the following arrangements (be sure to punctuate the sentence correctly):

(1) 6-- 10-- noun

(2) 3--6--10--noun

(3) 2--3--5--6--noun

(4) 1--2--3--5--6--noun

(5) 2--3--6--8--9--noun

(b) Rewrite your sentences, reversing the order of as many noun modifiers as possible. Be careful to punctuate your sentences correctly.

10.50. Conventional Uses of the Linking Comma in Series. The comma is used conventionally to link the members of certain kinds of lists that closely resemble series.

(1) Commas are used to link the year with the day of the month. If only the month is given, the comma is optional.

On July 4, 1776, the Declaration of Independence was signed.
In May 1958 he moved to Buffalo.
(or)
In May, 1958, he moved to Buffalo.

Note that major junctures are used after July 4 and after 1776. Frequently double bar, typically a linking juncture, is used. Be sure to sue the comma AFTER the year as well as before it.

(2) Commas are used to link parts of an address.

Hamilton, Madison County, New York, was his birthplace.
He lives at 1425 Washington Avenue, St. Louis, Missouri.
Washington, D.C., is the nation's capital.
The conference was held in Berne, Switzerland.

Once again, major junctures signal the commas. Since major juncture follows the last part of the address, a comma must be used there, too(except at the end of a sentence).

NOTE: The linking comma seems typically to join members that are arranged in the order of smallest to largest, or the part to the whole. As we shall see later, the linking colon signals the reverse arrangement -- largest to smallest, or the whole to the part.

(3) The linking comma joins a degree or title to a name.

Albert Edward, Jr., was elected president.
John Small, M.D., is now renting this office.

Again, major junctures signal the commas.

(4) The linking comma joins the parts of a bibliographical entry.

Roberts, Paul, Understanding Grammar, New York:Harper 1954.

(5) In figures, the comma links the thousands with the millions, the hundreds with the thousands, etc.

29,758,652

(6) The linking comma is used before etc., which extends a list or series by implication.

The sentence connectors are therefore, however, moreover, etc.

EXERCISE SEVEN

Copy the numbers of the sentences. If a sentence needs no punctuation, write "No punctuation" after the number of that sentence. If the sentence requires punctuation, copy twice each word that should be followed by a punctuation mark. Mark the intonation of your first copy and place the needed punctuation after your second copy.

1. It was an old dilapidated house.
2. It was a dilapidated old house.
3. Many additional splendid new woooden barns burned.
4. He was an ambitious young man.
5. He was a young ambitious man.
6. He lived in a new brick house.
7. It is a good old custom.
8. A galley is a long shallow metal tray.
9. Harry Bill Tom Joe and Rick are going with us.
10. Larry threw fagots on the fire burned the letter hastily and went to bed.
11. We can employ only a strong experienced native diver.
12. We looked under the table in the breadbox behind the stove under the sink and everywhere else that a kitten could hide.
13. Tony dug the hole set in the tree and shoveled back the dirt.
14. The coal car rattled and groaned and jerked its way to the siding.
15. The girl moved silently expectantly.
16. We shall go to Chicago New York or Boston.
17. Williams smiled turned around and set the vase back on the piano.
18. Dictionaries encyclopedias and atlases need special shelves.
19. Such a soggy cheerless dull weird day I never saw.
20. Grandfather was very much pleased by this picture of a boy who has assembled a cafeteria dinner that consists of a chocolate layer cake charlotte russe ice cream and lemon-meringue pie.
21. Even numbers are 2 4 6 8 10 etc.
22. On February 12 1809 Abraham Lincoln was born.
23. His address is 1564 Hampton Boulevard Dallas Texas.
24. In August 1963 the city suffered the worst flood in its history.
25. The book was written by Elwood Street Professor of English at Thompson College Butte Montana.

10.51. The Linking Semicolon in Series. When the members of a series of phrases or clauses contain smaller elements separated by commas, the use of the linking comma between the members creates confusion, as in this sentence:

> The members of the committee were John Williams, Senator from Illinois, Fred Brown, Senator from Ohio, and George Saxton, Senator from Louisiana.

The sentence is hard to read because there is no contrast between the linking and separating functions. There is no clear signal for the ending of one series member and the beginning of the next.

By using the linking semicolon, we can provide a contrast between linking and separating, making it perfectly clear where each series member ends:

> The members of the committee were John Williams, Senator from Illinois; Fred Brown, Senator from Ohio; and George Saxton, Senator from Louisiana.
>
> The Civil Way determined that the Union, which had been in danger,would be preserved; that slavery, which had existed in many states, was abolished; and that the state governments were subsidiary to the federal government.

Intonation alone cannot signal when to use a semicolon, for the intonations are the same for both marks of punctuation in the sentences above. However, the paralinguistic pause is usually longer where the semicolon is used than where the comma is used.

## B. Series of Sentence Patterns

10.52. Linking a Series of Sentence Patterns: the Comma and Conjunction. We have seen that sentences are separated by terminal punctuation -- the period, the question mark, and the exclamation point. But sometimes the writer wishes to link sentences (that is, complete sentence patterns) so that they appear on the printed page as a single sentence. There are several ways of doing this. We shall study first the comma and conjunction as a linking mechanism between sentence patterns. Bear in mind that the structure we are studying is a series of sentence patterns.

(1) The following conjunctions are used to link sentence patterns in a compound sentence:

and
but
or
nor
for
so
yet

*Yet* is rarely used as a conjunction. *So* as a conjunction is common in speech but is avoided by careful writers, since it has been overly used and is trite and hence weak rhetorically. We shall, therefore, omit these two conjunctions in this lesson and consider only the first five:

| | | |
|---|---|---|
| and | or | for |
| but | nor | |

In the past, the comma was almost always used before the conjunction in a compound sentence, but in modern writing, it is sometimes omitted. The criteria that determine the use of the comma are the choice of style (formal or general); the length of the sentence; the requirements of clarity, emphasis, and rhythm; and,of course, the intonation pattern.

Compare the following sentences:

2 2 2 2 3 1
(a) Jôhn is táll # and Ì am shórt #
John is tall and I am short.

2 3 2 2 3 1
(b) Jôhn is táll # and Ì am shórt #
John is tall, and I am short.

This is a very short compound sentence. In such a sentence modern writers usually omit the comma. In formal style, which has a slower pace, the comma is more frequently used. Note the difference in rhythm between the two patterns.

Here is another short sentence:

2 3 2 2 3 1
Wè mùst húrry # or wè wìll bè láte #
We must hurry, or we will be late.

With no rise to pitch /3/ on *hurry* and with no perceptible pause after this word, the sentence would be unpunctuated. The comma does, of course, increase the emphasis.

(2) When *for* is used as a conjunction, it is always preceded by a comma. The reason is apparent in the following sentence:

2 3 2 2 3 1
Wè bôught sòme fóod # fòr the chîldren wère húngry #
We bought some food, for the children were hungry.

Without the comma the reader will assume that *for* is a preposition: "We bought some food for the children..." Of course, if *for* were a preposition it would be preceded by a single bar:

2 2 2 2 3 1
We bôught sòme fóod | fòr the chíldren #

(3) The word *but* may also be used as a preposition, as in the sentence "They were all out of step but Jim." For this reason, the comma should be used before the conjunction *but* if there is any possibility of misreading the sentence:

2 3 2 2 3 1
Âll the mêmbers câme # but Jôhn wàs lâte #
All the members came, but John was late.

However, *but* is much less common as a preposition than *for*. Doubtless this is the reason why the comma is sometimes omitted before the conjunction *but*, although it is never omitted before the conjunction *for*. In the following sentence the comma is optional:

I like it but he doesn't.
(or)
I like it, but he doesn't.

Here the use of the comma is determined by emphasis and rhythm and by the choice of formal or general style.

The comma must always be used, even in a short compound sentence, if it is needed for clarity. Compare the following:

When the boys were asked to choose partners, John chose Ted and Bill chose Pete.

When the boys were asked to choose partners, John chose Ted, and Bill chose Pete.

This sentence shows that the comma before the conjunction is part of the mechanism that links the two sentence patterns. Without the comma, *and* would appear to link *Ted* with *Bill*.

The compound sentence is really a series of sentence patterns, and functions in much the same way as the kinds of series we studied earlier.

(4) CAUTION: Sometimes the conjunction joins two predicators (verbs), not two sentence patterns. The two verbs are in series, and you will recall that no comma is used in a series of two members joined by a conjunction. Here is an example:

He likes swimming and prefers the crawl.

Here we have a series of two verbs with the same subject; in other words, one sentence pattern with a compound predicate:

| *Subject* | *Verbs* |
|---|---|
| He | likes<br>prefers |

Like most rules, this one has exceptions, but they are rare. One is the sentence from Hazlitt which was discussed in section 10.17.:

> Like a clown at a fair, we are full of amasement and rapture, and have no thoughts of going home.

The comma is used to improve the emphasis and rhythm. Occasionally the comma is needed for clarity:

> Students should recognize good writing when they see it, and wish to emulate it.

The comma is needed to show that wish goes with recognize:

| Subject | Verbs | |
|---|---|---|
| | | recognzie |
| students | should | and |
| | | wish |

Without the comma the meaning would be "when they see and wish."

For a similar reason, the comma provides clarity in the sentence that we have used earlier in this section:

> The compound sentence is really a series of sentence patterns, and functions in much the same way as the kinds of series we studied earlier.

(5) One final warning: If a comma is used, it always precedes the conjunctions. Some students use a comma after but. It is true that for special emphasis we sometimes use a major juncture after but. Regardless of juncture, however, no comma is ever used after a conjunction (unless there is an insertion between the conjunction and the sentence pattern). The comma would emphasize the conjunction too sharply and thus annoy the reader.

What we have learned about punctuating two sentence patterns that are joined by a conjunction may be summarized as follows:

### Summary

(1) When a conjunction connects two sentence patterns, it is usually preceded by a comma.

(2) The comma must be used before the conjunction for in a compound sentence.

### Summary (con't)

(3) The comma must be used before any conjunction in a compound sentence if it is needed for clarity.

(4) When **not** needed for clarity, the comma may be omitted before and, but, or, or nor in a compound sentence that is not long.

(5) The comma is more frequently omitted before and than it is before but, or, or nor.

(6) The comma is used more often in formal style than in general style.

(7) Even in a short sentence that is clear without punctuation, the comma may be used for emphasis and rhythm, especially in formal style.

(8) The intonation is a dependable guide to punctuation, especially if the student bears in mind the kind of style -- formal or general -- that he is using.

## EXERCISE EIGHT

Some of the following sentences are compound; others have a compound predicate. Insert commas where needed. (Some sentences require no comma;others require more than one.)

1. It was February and the time had come for the seniors to choose their class-play.
2. The drama committee thumbed through several catalogs and sent for examination copies of ten plays.
3. The students were eager to read the plays but two weeks passed before the long-awaited packages arrived.
4. The committee members had no experience in choosing plays nor did they know what type of play they wanted.
5. They argued among themselves but finally agreed on an old-fashioned melodrama.
6. Choosing a cast was not easy for the class did not contain much dramatic talent.
7. However the seniors were willing to work and the boys and girls who had not been selected for the cast volunteered for service on the various committees.
8. Now the time was getting short and the committees promptly set to work.
9. They knew they must work fast or they couldn't get the production ready on time.
10. The property committee had to search high and low for old-fashioned furniture was not easy to find.

11. The costume committee rented some of the costumes but others they had to make themselves.
12. The stage crew were building the scenery and the electricians were planning the lighting.
13. The publicity committee sent several stories to the local newspaper and put up posters in the store windows.
14. All the seniors were selling tickets and everyone expected a capacity audience.
15. The actors were busy studying their lines for rehearsals had begun.
16. There was plenty of work for everybody but the director was the busiest of all.
17. He was coaching the actors and the stage manager was bombarding him with questions.
18. At first the rehearsals were ragged and the director was tearing his hair.
19. After the actors learned their lines the rehearsals were better but the timing was still poor.
20. Meanwhile the seniors knew that they had to keep up their class work or be declared ineligible.
21. The director did not allow any horseplay at rehearsals nor did he tolerate tardiness.
22. At times he was tired and discouraged and felt that the production would be a failure.
23. The actors were still slow in picking up their cues but they did not seem to be worried.
24. The dress rehearsal was not at all smooth but the seniors consoled themselves with the old supersition that a poor dress rehearsal means a good performance.
25. The performance was marred by a few mistakes but the audience enjoyed it and applauded vigorously at the final curtain.

10.53. Linking Sentence Patterns: the Comma Without a Conjunction. One of the most important rules of writing is that the comma cannot link sentence patterns unless they are joined by a conjunction. There are, however, two exceptions to this rule. Fortunately, intonation is a reliable guide, as shown in the examples given:

(1) Implied subordination

In these sentences the first member, though technically an independent sentence pattern, is subordinate in thought to the second sentence pattern. These might be considered complex sentences.

Like it or not, we must accept it. (Whether we like it or not ...)
I tell you frankly, I don't approve. (To be frank ...)
Love me, love my dog. (If you love me ...)

Note that in each sentence the first sentence pattern ends with an intonation that signals the comma:

3 2      3   2      3 2
not #      frankly #      me #

(2) A Statement echoed by a question

2 3 2 2 2 2
Hè's cóming # ísn't he ||
He's coming, isn't he?

2 3 2 2 2 2
That's ríght # ísn't it ||

Again the comma is signaled by the intonation. Note that the question is negative and has a subject that is the same, or means the same, as the subject of the statement. If the question has a different subject, it is written as a separate sentence. The first pattern ends with terminal intonation:

2 3 1 2 3 3
Hè's cóming # Arèn't yóu ||
He's coming. Aren't you?

2 3 1 2 3 3
I agrée # Dòes he ||
I agree. Does he?

In variation of this pattern the statement is negative and the question is not:

2 3 2 2 2
Hè ìsn't cóming # ís he ||
He isn't coming, is he?

2 3 1 2 3 3
Hè ìsn't cóming # Àre yóu ||
He isn't coming. Are you?

(Of course, there is a difference in meaning between the two patterns. "He's coming, isn't he?" implies that the speaker expects him to come; "He isn't coming, is he?" implies that the speaker expects him not to come. )

10.54. Linking Sentence Patterns: the Semicolon. The chief use of the semicolon is to link the sentence patterns of a compound sentence. Remember that the compound sentence is a series of sentence patterns.

...

(1) The semicolon links the sentence patterns of a compound sentence when they are not joined by a conjunction:

> Modern art is not representational; it does not attempt to convey reality.
>
> Beyond this point the cave was well-lighted; some parts of it were even decorated.

Is there an intonation clue for the semi-colon? To answer this question, let us examine the possible intonation of the words preceding the semicolons in the sentences above:

| | |
|---|---|
| 2 3 2<br>rèpresentátional # | 2 3 1<br>rèpresentátional # |
| 2 3 2<br>well-lighted # | 2 3 1<br>well-lighted # |

As we know, the pattern /3-2#/ usually signals the comma, and the pattern /3-1#/, the period. Evidently there is no intonation pattern that specifically signals the semicolon. The alternative ways of punctuating the two sentence patterns are:

> Beyond this point the cave was well-lighted, and some parts of it were even decorated.
>
> Beyond this point the cave was well-lighted. Some parts of it were even decorated.

We can rule out the second version, for this version separates the sentence patterns, and we are assuming that the writer wished to link them. This he can do in two ways: (1) with the semicolon, (2) with the comma and conjunction. We can therefore set up an equation:

semicolon = comma + conjunction

The writer's choice of one of the two methods of linking depends on considerations of rhythm and emphasis, which are determined largely by context. The paralinguistic pause is longer when the semicolon is used than when the comma and conjunction are used. (Separation by a period and a capital letter implies a still longer pause.)

(2) The semicolon links the patterns of a balanced sentence: The semicolon is the only effective linking device in the balanced sentence. Remember the proverb we discussed in section 10.17.:

2 , 2 2 3 , 2 2 , 2 2 3 , 1
United | we stand # divided | we fall #
United we stand; divided we fall.

(3) The semicolon links the patterns of a compound sentence when they are joined by a conjunction and when at least one pattern contains separating commas:

John, who hated the subject, was bored by the class; and although he needed the credit, he could scarcely keep awake.

Note how the use of the semicolon brings out the contrast between linking and separating functions. The semicolon distinguishes the two sentence patterns:

SENTENCE, interruption, PATTERN; SENTENCE,interruption, PATTERN.

(4) The semicolon is rarely used to link the patterns of compound sentences when they are joined by a conjunction and contain no commas:

His father was paying; and money is the root of most family troubles.

The use of the semicolon with the conjunction is redundant, since either one alone would link the sentence patterns. The result is that the pace of reading is slowed a little, and a heavy emphasis is placed on the second sentence pattern. This use of the semicolon is rare. You should avoid it except when you wish to place extreme emphasis on the second statement.

10.55. Linking Sentence Patterns: the Semicolon with a Sentence Connector. In section 10.27. , we took a brief look at the sentence connectors. Now we need to learn more about them.

(1) Words such as therefore, however, moreover, nevertheless, hence, and consequently are adverbs that have a special function in the structure of a paragraph: they provide a transition between two sentence patterns. We call these adverbs sentence connectors.

Why not call these words conjunctions? The reason is that sentence connectors and conjunctions have important structural differences -- differences that affect both sentence structure and punctuation.

Sentence connectors are movable; they may occur between two sentence patterns, or they may occur within or at the end of the second sentence pattern:

John didn't study; therefore he failed.
John didn't study; he therefore failed.
John didn't study; he failed therefore.

The conjunctions are and, but, or, nor, for, yet, so. Let us see whether they are movable in the sentence used above:

John didn't study, and he failed.
John didn't study, so he failed.
*John didn't study, he and failed.
*John didn't study, he so failed.
*John didn't study, he failed and.
*John didn't study, he failed so.

We see that and and so may link two sentence patterns but that they are not movable. The same is true of other conjunctions.

> Stress provides another contrast between conjunctions and sentence connectors. Sentence connectors may take primary stress, while conjunctions by nature have either weak or tertiary stress.

(2) Why is it important to distinguish between sentence connectors and conjunctions? The reason appears in a comparison of the sentences below:

Punctuation Before Conjunctions and Sentence Connectors

John didn't study, and he failed.
John didn't study, so he failed.
John didn't study; hence he failed.
John didn't study; therefore, he failed.
John didn't study; consequently, he failed.

Which of the underlined words are conjunctions?
Which are sentence connectors?
What punctuation is used before the conjunction?
What punctuation is used before the sentence connectors?

Now you can see why you have to know whether a particular word is a conjunction or a sentence connector:

A comma is used before a conjunction when it links two sentence patterns.

A semicolon is used before a sentence connector when it links two sentence patterns.

Each sentence that contains a semicolon could also be written as two sentences, with the period and capital letter taking the place of the semicolon, as follows:

John didn't study. Hence he failed.
John didn't study. Therefore he failed.
John didn't study. Consequently he failed.

In good current writing the period is more frequent than the semicolon. The choice of semicolon or period depends, as we have seen, on the author's intent to link or to separate the statements. The most important point to remember is that the comma cannot be used before a sentence connector when it stands between two sentence patterns. Such a use of the comma is considered a very serious fault in writing because it fails to distinguish between one sentence and two sentences.

You will quickly recognize the following as a correctly written sentence:

(a) There was no one at home, but a child called to me from the next house.

Without the conjunction but, the sentence would not be correctly written:

(b) There was no one at home, a child called to me from the next house.

There should be a period (or perhaps a semicolon) after home.

THE COMMA SHOULD NOT BE USED BETWEEN TWO SENTENCES UNLESS THEY ARE JOINED BY A CONJUNCTION. (The rare exceptions are described above, in section 10.53.)

Now let us consider another version:

(c) There was no one at home, however a child called to me from the next house.

Is (c) correctly written? No, it is just as bad as sentence (b). The word however is not a conjunction; it is a sentence connector that is movable (i.e., it could be placed elsewhere in the clause). In other words, a compound sentence with a sentence connector between the two sentence patterns requires the same punctuation as it would if the sentence connector were omitted. The following are all correctly written:

There was no one at home; a child called to me from the next house.

There was no one at home; however, a child called to me from the next house.

Every player was at top form; they managed to win the game.

Every player was at top form; therefore, they managed to win the game.

The committee worked daily for many hours; they finished their report on time.

The committee worked daily for many hours; consequently, they finished their report on time.

Every one of these sentences would be incorrectly written if a comma were used instead of the semicolon.

(3) The expressions that is, for example, for instance, and in fact are sentence connectors when they introduce complete sentence patterns:

The child was brilliant; in fact, he was almost a genius.
The child was brilliant; he was, in fact, almost a genius.
The child was brilliant; he was almost a genius, in fact.

In the sentence above, in fact has all the qualities of other sentence connectors: it helps to link statements; it takes primary stress; and it is movable.

10.56. Linking Sentence Patterns: the Colon. The colon is used to link sentence patterns when the second pattern explains the first pattern, or when the second pattern fulfills the anticipation expressed in the first pattern:

We have only one chance of escape: we may retreat by the lower road. (The second sentence pattern might be construed as being in apposition with chance.)

These, however, were not for sale: they were decoys. (The second sentence pattern might be construed as a kind of causal clause, giving the reason why they were not for sale.)

NOTE: In a compound sentence linked by the colon, the second sentence pattern may begin with a capital letter:

> We have only one chance of escape: We may retreat by the lower road.
>
> These, however, were not for sale: They were decoys.

The student should be consistent in his own usage, whether he prefers the capitals or the lower-case letters.

In general style the dash may be used instead of the colon. A lower-case letter is used after the dash:

> We have only one chance of escape -- we may retreat by the lower road.
>
> These, however, were not for sale -- they were decoys.

10.57. Linking a Direct Quotation with the Author-Identifying Statement: the Comma. (1) When a direct quotation consists of a complete sentence, it is usually linked by a comma with the words telling who is the author of the quotation. There are good reasons for regarding this as a linking rather than a separating use of the comma. In the first place, the quotation marks enclose the quoted sentence, shutting it off from the words of explanation so that some linking device is needed to connect the two patterns. In the second place, there are differences of intonation, especially a contrast of pitch which rarely occurs in the "separation" signals. Finally, the separating comma sets off material that is non-essential or displaced. In a sentence such as

> He said, "I'm going."

the direct quotation is certainly essential, and it is occupying its normal position in the sentence.

```
 2  ^    3ˏ 2  1ˎ   1ˏ 1
 I came home # said John #
"I came home," said John.

 1^    1ˏ 1   2  ^    3ˏ 1
 John said # I came home #
 John said, "I came home."
```

A helpful clue is the /1-1/ pitch pattern used with patterns like "John said" and "said John", contrasting with the pitches of the direct quotation.

(2) A divided quotation -- with the explanatory words in the middle-- may contain one sentence pattern or two sentence patterns. If there are two sentence patterns, a period is used after the words of explanation; if there is one sentence pattern, a comma is used. Study carefully the following examples:

2 3 2 1 1 1 || 2 3 1
Tomórrow # sàid Jóhn # wè plây the chámpions #
"Tomorrow," said John, "we play the champions."

2 3 2 1 1 1 2 3 1
Ì câme hóme # sàid Jóhn # Thên Ì wâshed the cár #
"I came home," said John. "Then I washed the car."

Intonation is about the same whether a comma or a period is needed after John. To decide between comma and period, ask yourself: How many sentence patterns?

(3) No comma is used when the quoted words are a title; when they are not a complete sentence pattern; or when they constitute a restrictive appositive. Note that single bar juncture precedes the quoted words in these sentences; also, note that there is no occurrence of pitch /1/:

Have you read "The Gold Bug"?
He said that he was "not positive" about this statement.
The proverb "Out of sight, out of mind" contains some truth.

NOTE: The comma and the period are usually placed inside the quotation marks. This is an arbitrary convention of printing and writing most people adhere to simply for convenience.

(4) No commas and no quotation marks are used with an indirect quotation, whether it is a statement or a question.

2 2 2 2 3 1
Jôhn sáid | that Ì câme hóme #
John said that I came home.

As we have previously noted, unstressed that is always preceded by a single bar and never by a comma (except in the rare cases where it introduces a clause that functions as a nonrestrictive appositive). The intonation and punctuation are the same if that is omitted, as it often is in general style.

2 2 2 2 3 1
Jôhn sáid | Ì câme hóme #
John said I came home.

An indirect question patterns the same way:

2 2 2 2 3 1
John asked | why I had come #
John asked why I had come.

*Two intonation clues* signal that the quotation is *indirect*:

(1) Single bar precedes the indirect quotation, major juncture the direct.

(2) The statement identifying the speaker is *never* uttered with pitch /1/ if the quotation is indirect.

10.58. **Linking a Direct Quotation with the Author-Identifying Statement: the Colon.** Under certain conditions, the colon is used instead of the comma to link a direct quotation with the words identifying the speaker or writer. The colon, which points forward to what follows, is a more formal linking device than is the linking comma. Under any of the circumstances listed below, the colon is preferred to the comma before a direct quotation.

(1) The colon is generally used if the material is quoted from printed, not spoken, sources:

The McMahon Act declared:
The caption goes, in large letters:
In smaller type this event is explained:
He reported in his book:
The book says:
The poem says:

(To save space, the quotations are omitted from the examples given.

(2) The colon is preferred when a famous or important person is quoted:

President Johnson announced:
General Groves said in his farewell address:
Gagarin shouted:

(3) The colon is used if the identifying statement contains *this*, *the following*, or a similar expression:

This is the way he describes their work:
This is how he thinks and speaks:
The Secretary offered the following explanation:

(4) The colon is generally used if the quoted material consists of more than two sentences.

Like the semicolon, the colon is not signaled by any unique intonation pattern. In the examples given, the word preceding the colon has one of the standard comma-signaling patterns: /2-2||/, /3-2#/, or /3-2||/, the second of the three patterns being probably the most common.

Note, however, that the pitch /1/ intonation that may occur when the quotation is linked by a comma does not occur when the colon does the linking. That is, when the quotation is formally introduced, we do not "drop the voice" as we sometimes do in uttering the words "He said" or "said John".

**EXERCISE NINE**

Copy the numbers of the sentences. Write "No punctuation" after the number of each sentence that you think requires no punctuation. After the other numbers write in each case the word or words that should be followed by punctuation and then the correct (or best) punctuation. Be prepared to explain your choice of punctuation. Indicate needed capital letters also.

A. 1. Money cannot buy happiness for us directly but it can make us comfortable.
2. There was enough candy for all but Jimmy ate more than his share.
3. The committee was composed of George Miller a senior John Woodman a junior and Nancy Lee a sophomore.
4. This time I want your homework in ink for pencil is too hard to read.
5. Bill's face lighted up and he raised his hand eagerly.
6. Speech is silver silence is golden.
7. He isn't a statesman he's a politician.
8. Much of the vocabulary of English is Latin the structure of English however is Germanic.
9. "In the drawer" he said "you will find a large black book."
10. The senator said that he was "unalterably opposed" to the bill.
11. The yearbook should not be a mere picture album it should be a complete record of a school year.
12. He asked where the accident occurred.
13. I like it do you?
14. He couldn't move he was so cold.
15. John a level-headed boy acknowledged his mistake at once but the other students unwilling to admit that they were wrong argued vehemently.
16. First he sharpened and oiled his tools carefully then he went to work.
17. "I am not a Virginian but an American" said Patrick Henry.
18. "I am not a Virginian" said Patrick Henry "but an American."

19. Patrick Henry said that he was not a Virginian but an American.
20. Patrick Henry said "I am not a Virginian but an American."

B. 1. This is what the coach said "If every player does his best we can win this game."
2. The poem says "Suspense in news is torture."
3. Lincoln said " A house divided against itself cannot stand."
4. This novelist has one serious weakness his characters are stereotypes.
5. John my brother couldn't come for the reunion but he sent a telegram from Los Angeles where he has lived for the past ten years.
6. The chief characters in *Lord of the Flies* are Jack a cruel and lawless boy Simon a mystic Ralph a responsible leader and Piggy a flabby intellectual.
7. The police had no evidence against the man consequently they released him.
8. One thing is certain success is never obtained without effort.
9. Pete who made friends easily soon knew almost everyone in school but Dick who was painfully shy knew very few students.
10. He didn't like the suit in fact he detested it.
11. Some uses of the comma are related to pitch and juncture other uses are merely conventional.
12. The seniors elected the following officers Edwin Whyte president Shirley Jones vice-president Nancy Smith secretary and Jim Thomas treasurer.
13. He had always disliked history nevertheless he determined to get the best mark he could.
14. The schools will be overcrowded however no double session will be necessary for at least a year.
15. "I didn't like it" Nancy said "It's one of the dullest books I ever read."
16. "I didn't copy the assignment" Nancy replied "but I think I can remember it."
17. "The theater is no place for painful speculation it is a place for diverting representation."
18. You're going to write a composition every week like it or not.
19. He can have the green box or the blue I don't care which.
20. You have been unprepared for three days in a row that's true isn't it?

## C. Additions to the Sentence Pattern

10.59. Linking Examples, Lists, and Explanations Beginning with an Introductory Expression. (1) The following expressions introduce examples, lists, or explanations:

(Used in formal writing only):viz.,i.e., e.g., namely
(Used in all styles):forexample,for instance,that is, such as

2
2 2 2 3 1 2 2 2
Thìs lîttle cóuntry | is neútral # thàt ís || nèither
2 2 2 3 2 1
prô-cómmunist || nòr ànti-cómmunist #

2 2 3 1 2 2
Thère àre five impôrtant Rômance lánguages # námely ||
2 2 2 2 2 2 2 2 2 3 1
Frénch || Spánish || Itálian || Pórtuguèse || and Rumánian #

Again we find terminal intonation sometimes occurring at the end of the basic sentence pattern when the pattern is followed by modifying material.

(2) The choice of punctuation is somewhat arbitrary. It depends in part on whether formal or general style is being used. The following examples indicate common usage:

This little country is neutral; that is, neither pro-Communist nor anti-Communist. ( Formal style)

This little country is neutral -- that is, neither pro-Communist nor anti-Communist. (General style)

This little country is neutral, that is, neither pro-Communist nor anti-Communist. (General style)

(3) As we have already seen, some of these introductory expressions may function as sentence connectors between two sentence patterns. In that case the semicolon must be used, regardless of the functional variety of English:

The child was brilliant; in fact, he was almost a genius.

(4) Such as differs from other introductory expressions in three ways. First it may introduce an essential modifier:

2 2 2 2 2 2 2
Nóvelists | sùch as Díckens # crêate cháracters |
2 2 2 2 3 1
that are bígger | thàn-life-size #

Novelists such as Dickens create characters that are bigger than life-size.

Like all essential modifiers, "such as Dickens" is preceded by single bar and written without commas. Secondly, such as does not take primary stress. In the third place, such as can therefore not end in a terminal juncture and cannot be followed by a comma. Here is a sentence showing such as linked to the end of the basic sentence pattern:

> He enjoys the modern essayists, such as James Thurber and E.B. White.

(5) When examples or lists of the kinds we have been studying occur in the middle of the sentence, they are linked by paired commas or paired dashes. Such patterns might, of course, be listed under enclosing punctuation. They are listed here because such as and for example introduce expressions that are typically linked with the sentence pattern.

> Many modern essayists, such as James Thurber and E.B. White, use an informal style.

> Many modern essayists -- for example, James Thurber and E.B. White -- use an informal style.

Here the punctuation signals are the familiar ones:

3, 2 — 3 , 2
essayists # — White #

10.60. Linking Appositives After Terminal Intonation: the Colon and the Dash. An appositive or a series of appositives that is added to the basic sentence pattern is very similar to the structures discussed in the preceding section. Note the terminal intonation preceding the appositives.

3, 1 3, 1
He had one interest in life # eating #
3, 1 2, 2 2, 2 2 3, 1
Greek has three voices # active || middle || and passive #

In sentences like these the comma seems too weak -- doubtless because the comma does not suggest the terminal intonation of /3-1#/. Either the colon or the dash is used, the colon being a little more formal:

He had one interest in life: eating.
Greek has three voices: active,middle, and passive.

(or)

He had one interest in life -- eating.
Greek has three voices -- active, middle, and passive.

After this, these, the following, or as follows the colon is always used:

> These are the major ingredients of success: talent, industry, and perseverance.

The following students were asked to report to the office at once: Phil Baker, Mary Jones, Kenneth Lardner, and Nancy Williams.

CAUTION: Only appositives, not predicate nouns, are linked by the colon. You will recall that no punctuation can be used between principal constituents of the sentence. Thus no punctuation is permissible between verb and predicate noun. Never use a colon after the forms of the verb be:

Incorrect

The most important Romance languages are: French, Spanish, Italian, Portuguese, and Rumanian.

Correct

The most important Romance languages are French, Spanish, Italian, Portuguese, and Rumanian.

10.61. Conventional Uses of the Linking Colon. You have probably noted that the colon always points forward; it is a mark of anticipation. This is true of the conventional uses of the colon. In addition, you will notice that the colon points from the greater to the smaller, or from the whole to the part. This is the reverse of the linking comma, which in its conventional uses leads from the smaller to the greater, or the part to the whole.

(a) Between author and title:

Dickens: Tale of Two Cities

(b) Between chapter and verse of the Bible:

Matthew 3:15

(c) Between the hour and the minute when expressed in numerals;

8:30 a.m.    10:20 p.m.

(d) Between volume number and page numbers of magazines:

Life, 76: 15-17

Finally, we shall note here the conventional use of the colon after the salutation in a business or formal letter (note that the colon points forward):

Dear Sir:     Dear Mr. Brown:     Gentlemen:

10.62. Special Linking Uses of the Dash. (1) A single appositive is separated, as we have seen. A list of appositives, however, must be linked with the summarizing word. Note the effectiveness of the dash in the following sentences:

(a) He had only praise for the fine men he worked with -- Jones, Peterson, Williams, and Thomas.

(b) The Romance languages -- French, Spanish, Italian, Portuguese, and Rumanian -- are descendants of Latin.

(c) Awards were given to three senior boys -- Jim, Tom, and Rick.

Colons could be used in (a) and (c), but the colons would be too formal except in scholarly writing. In all three sentences, commas would be ambiguous.

(2) The dash is used to link summarizing expressions such as these, all, and all these with a preceding series or list.

Dates, addresses, bibliography -- all are conventional uses of the comma in series.

Both the colon and the dash are pointing marks: the colon points forward, the dash backward. Compare the following:

These are major ingredients of success: talent, industry, and perseverance.

Talent, industry, perseverance -- these are major ingredients of success.

(3) The linking dash may be used to place special emphasis on a word or a group of words:

He died as he had lived -- alone.
Prices climbed -- and went on climbing.
This author says a great deal about life -- and death.

(4) Similarly, a word repeated for emphasis is linked by the dash:

His resistance finally broken down, the old man talked -- talked as if he would never stop.

(5) The dash is used conventionally before a credit line (stating the name of the author):

> That which we call a rose
> By any other name would smell as sweet.
> -- Shakespeare

(6) Use the linking dash only when it is the most effective punctuation. Do not use it indiscriminately as a substitute for other marks of punctuation.

NOTE: The intonation of examples given in this section has been omitted. Why not mark it yourself? It is time you tried your hand at this game. You will find that the punctuation signals are familiar ones.

10.63. The Linking Hyphen. In previous units, we observed that certain patterns of stress have the power to form phrases. One of the commonest of these stress patterns or superfixes is /ˊ + ˋ/. This superfix often creates a word phrase -- that is, a word that contains more than one primary base, often called a compound. Here is a familiar example:

A crow is a blâck bírd, but it is not a bláckbìrd.

In speech the superfix distinguishes the word phrase "blackbird" from the nominal phrase "black bird". It happens that these are distinguished in writing also, one being written solid and the other with a space between the two free bases. However, there is often no way to distinguish in writing between these two types of phrase. A sweet salesman may be a salesman who is sweet or a salesman who sells sweets; a French teacher may be a teacher of French or a teacher who is of French nationality.

A copy editor edits copy, a bookkeeper keeps books, and a man-killer kills men. Yet all are written differently:

copy editor        bookkeeper        man-killer

Not only are there three ways of writing word phrases or compounds, but frequently the same word phrase appears in two or even three different ways in modern writing. Examples are high school student, high-school student, highschool student; cooperate, and coöperate; sharecropper and share-cropper.

A complete description of the uses of the hyphen would require a full-length book. We shall merely list here some of the well-established and conventional uses of the hyphen.

(1) Nominals

(a) Formed from two nominals, both taking primary stress:

secretary-treasurer    actor-manager    city-state
kilowatt-hour    carpenter-contractor

(b) Formed from a nominal with prebase "ex" taking primary stress:

ex-governor    ex-president    ex-wife

(c) Formed from "self" and a nominal:

self-confidence    self-denial

(d) A nominal and a prepositional phrase:

commander-in-chief    editor-in-chief

Family: son-in-law, father-in-law, etc.
(But note grandfather, stepmother, etc.; half sister, half brother)

(e) Formed from verbals and adverbals:

With superfix ´ + ` :

has-beens    also-rans

With superfix ` + ´ :

lookers-on    filler-in    higher-ups
runner-up

(f) H-bomb    X-ray    T-square

(2) <u>Adjectivals</u>

(a) Spelled-out fractions used as adjectives:

a three-fourths majority

Use no hyphen if the second word is a noun:

three fourths of the voters

(b) "Self" and an adjective:

self-satisfied    self-sufficient    self-confident

(c) Many compound adjectivals preceding a noun:

well-mannered boys
well-defined goals
a tough-minded editor
uncalled-for remarks
up-to-date techniques
an easy-going man
a single-party system
mortgage-ridden farmers
a middle-aged man
a seven-man committee

These are not hyphenated when in predicate position:

The campaign was well launched.
Their goals were well defined.
The system provided for a single party.
His techniques were up to date.

No hyphen is used after an adverb in -ly:

a beautifully decorated room
a badly managed campaign

(d) It is especially important to use the hyphen in nonce compounds ("nonce" means created for a particular occasion):

a none-too-even-tempered dog
a handle-with-care label
stick-in-the mud management
three-for-a-dime apples
an I-dare-you attitude
an all-alone, out-on-your-own adventure

(3) Verbals

deep-freeze   cold-chisel

(4) Special use of the linking hyphen (the "suspension hyphen"):

Third-, fourth-, and fifth-grade children
three- to six-quart pails
eight-, nine-, and ten-year-olds (occasionally written without hyphens)

(5) Though the hyphen is a typically linking punctuation mark, it it occasionally used for separation. This is necessary to prevent misreading in the following instances:

(a) Between a prebase and a proper name (because otherwise a capital letter would appear in the middle of the word):

un-American   anti-British   non-Germanic

(b) to prevent confusing repetition of a vowel:

ultra-atomic     anti-inflation
co-owner

(But many common words are now written solid, such as cooperate, preempt, reenter, etc.)

(c) to distinguish a word from another spelled the same but pronounced differently:

recover (to get back)     re-cover( to cover again)
recreation(pastime)     re-creation (creating anew)
reformed(corrected or improved)
re-formed (formed again)

(6) Though the hyphen is not involved in our final example, this seems an opportune time to point out the correct way of writing two word phrases often incorrectly written by high school (or high-school, or highschool) students:

boy friend     girl friend

No dictionary and no adult authority acknowledges the existence of either of these word phrases written solid. Despite the teenagers of American, both of these phrases are correctly written as two words.

## Enclosing Functions of Punctuation

10.64. Enclosing Parenthetical Expressions: Commas, Dashes, Parentheses. Certain parenthetical expressions or side remarks are even more loosely related to the sentence pattern than are the absolute expressions we studied under separating punctuation. Such expressions are enclosed by paired commas, paired dashes, or paired parentheses:

This student, if one can call him a student, will surely fail.
This student -- if one can call him a student -- will surely fail.
This student (if one can call him a student) will surely fail.

If you experiment with saying the three sentences, you will discover that the intonation signals for punctuation are clear and distinct, with /3-2#/ on the first occurrence of student and on call. These signals seem to be about the same, regardless of the type of punctuation used. The clause that is enclosed, however, will be spoken differently in each case, but the differences are paralinguistic and difficult to describe exactly. There will probably be longer pauses with dashes than with commas, and still longer pauses with parentheses. Some speakers use pitch /1/ for material enclosed in parentheses, or even a paralinguistic lowering of pitch.

At any rate, the three types of punctuation constitute a hierarchy, as follows:

commas: loosely related to the sentence pattern
dashes: less related than the commas
parentheses: least related (or, most unrelated)

Note these effects in another series of sentences:

The boy, the one with the long hair, gets my goat.
The boy -- and I mean the one with the long hair -- gets my goat.
The boy (who could possibly call him a man?) gets my goat.

10.65. Uses of Parentheses. Some of the uses of parentheses are illustrated in the sentence below:

An early American psychologist was William James (brother of the novelist, Henry James).

Winston Churchill (no relation to the British statesman) wrote novels about the Civil War.

As a rule, avoid nonce words (words coined for a particular occasion).

The dash also has linking uses. (See sections 10.60. and 10.62.)

Parentheses may enclose (1) illustrations, (2) definitions, (3) side remarks, (4) added but loosely related information.

EXERCISE TEN

Insert the needed separating, linking, and enclosing punctuation in the following sentences.

1. There are several methods by which new words are added to English borrowing compounding blending shortening and metaphor
2. Borrowing taking words from other languages into English is one of the commonest methods of expanding English vocabulary
3. The early American colonists borrowed many words from the Indian languages for example opossum raccoon hickory persimmon caucus toboggan

4. Many sailing terms ahoy boom deck hoist skipper sloop yacht were borrowed from the Dutch
5. Mosquito cockroach sassafras canyon mesa alligator lariat lasso corral all these were borrowed from Spanish
6. Some words borrowed from German are sauerkraut kindergarten pretzel loafer and bum
7. Examples of words borrowed from other languages are bungalow Bengali azure Persian vampire polka and mammoth Slavic goulash Hungarian gong Malay rajah khaki and yogi Indian boomerang and kangaroo Australian alpaca jaguar condor and quinine South American Indian taboo and tattoo Polynesian gumbo and okra African tea Chinese tycoon and kimono Japanese
8. Some religious words brought to England by Roman priests were of Greek origin bishop deacon martyr church devil priest monk pope and psalm
9. Shortening reducing a longer word to one or two syllables has been used to a limited degree for centuries but in modern times which encourage speed shortening has greatly increased
10. Students originated many shortenings some of which are still considered slang exam math prof prom from promenade gym frat dorm grad and coed
11. Some examples of older shortenings are as follows still from distillery extra from extraordinary wig from periwig cheat from escheat and patter from paternoster
12. Compounding that is forming a new word by combining two existing words is very common in English
13. Some compounds are metaphorical for instance wirepuller spellbinder rubberneck skyscraper lowbrow
14. Many new words are formed by blending taking parts of each of two existing words to form a new shorter word
15. Many common words are blends among these are chortle from chuckle and snort boost from boom and hoist squawk from squeak and squall cablegram from cable and telegram and splatter from splash and spatter
16. There is a more economical way of adding vocabulary items to the language add meaning to an old word
17. Many extended meanings of common words are originally metaphors they may therefore be considered dead metaphors
18. Names of parts of the body often occur as dead metaphors for example the face of a clock the brow of a hill the head of the class an arm of the sea the first leg of the journey to toe the mark and to foot a bill
19. Many common British words for example treacle petrol pannekin tram lorry porridge lift meaning elevator scone dustman are seldom heard in America
20. Lowbrow gobbledegook blurb dummy moron shebang all these were originally used by famous American authors

10.66. Uses of Brackets. Brackets are rarely used except in formal style. They enclose the author's comments or corrections in quoted material. Material enclosed in brackets in not part of the quotation but is inserted by the author who is quoting. The intonation is the same for material enclosed in parentheses, but paralinguistic manifestations are generally stronger.

(a) "When he was thirty-four [Actually he was thirty-seven], he published his first novel."

(b) "I will not equivocate [applause] and I will be heard [loud applause]."

In (a) the writer corrects in brackets an error that appears in the quoted material. In (b) the writer, quoting a speech, uses brackets to indicate the audience reaction to certain parts of the speech.

(c) "These communications were never recieved [sic ] by my office."

In (c) the writer uses the word sic (Latin for "thus") in brackets to show that he is reproducing the original spelling of the quotation, though he knows that "recieved" is incorrectly spelled.

10.67. Enclosing Functions of Quotation Marks. Since quotations have already been discussed (see sections 10.57. and 10.58.), they will be treated rather briefly here, except for a few points not previously mentioned.

(1) Direct quotations are enclosed by double quotes

He said, "Come at once."
"Come at once," he said.

The comma is a linking one, as we have seen. We found in section 10.57. that the words "he said" may be spoken with pitch /1/ in narrative style. If, however, "he said" is spoken with pitch /2/, then there is paralinguistic raising of pitch on the quoted words. The direct quotation seems always to be spoken on a higher pitch level than the words identifying the speaker.

(2) In a divided quotation, use the linking comma if the quoted matter is one sentence, and the separation period if the quoted matter is two sentences.

(a) "Come at once," he said, "or I'll come after you."
(b) "Come at once," he said. "We shall go over the report together."

(3) If a direct quotation contains more than one sentence, quotes are not used at the beginning and end of each sentence, but only at the beginning and end of the entire quotation.

(4) If a direct quotation consists of two or more paragraphs, quotes are used at the beginning of each paragraph and at the end of the last, but not at the end of intermediate paragraphs.

(5) Titles of poems, articles, essays, chapters, and short plays are enclosed in quotes; titles of books and names of magazines are italicized (underlined).

Poem: "Spring and Fall"
Essay: "Dissertation on Roast Pig"
Short Play: "The Twelve-Pound Look"
Long Play: *Our Town*
Book: *David Copperfield*
Magazine: *The Saturday Review*

(6) A quotation within a quotation is enclosed by single quotation marks:

> The governor drew warm applause as he said: "When my opponent declared, 'I refuse to debate on television,' he was voicing his insecurity and fear."

> The following statement drew especially warm applause: "Their 'I like Ike' policy is hardly a national program."

There seems to be no intonation signal for the quote within a quote except for paralinguistic pause.

(7) Linking punctuation marks -- colon and semicolon -- are placed after final quotation marks:

> Two great stories deal with the psychological "double": Poe's "William Wilson" and Stevenson's "Dr. Jekyll and Mr. Hyde."

> Poe dealt with the psychological "double" in "William Wilson"; Stevenson in "Dr. Jekyll and Mr. Hyde."

(8) Primarily separating punctuation marks -- comma and period -- are placed before final quotation marks:

> "This," he said, "is true."

(9) *Question marks and exclamation points are placed inside quotes if they apply to the quotation alone, and outside quotes if they apply to the whole sentence.*

The junctures usually furnish clues to the placement of the question mark, as you will see in the following examples:

```
    1         1 1   2  2             2 3
(a) Dìd yòu sáy || Thát | is the mán ||
    Did you say, "That is the man"?

    1      1     1   2              3  1
(b) Jôhn ásked # Whŷ dìd he cóme #
    John asked, "Why did he come?"

    1      1     1  2       2  3
(c) Jôhn ásked # Ìs he hére ||
    John asked, "Is he here?"
```

In (a) the double bar junctures after *say* and *man* show that the whole sentence is a question, although the quotation itself is not. In (b) and (c) the double cross junctures after *asked* show that the sentence as a whole is a statement, although the quotation is a question.

10.68. *Miscellaneous Enclosing Functions*. (1) Sometimes the writer refers to a word as a word rather than a unit of meaning in the sentence. There are two ways of enclosing such a word:

> The word "cooperation" is sometimes hyphenated and sometimes written solid.

> The word *cooperation* is sometimes hyphenated and sometimes written solid.

The second method, underlining (italicizing), is used in formal style. Quotation marks are usually used in general style. In this unit we have preferred underlining as being a little easier to read than many, many pairs of quotation marks.

(2) In modern fiction, with its stream of consciousness, interior monologue, and other impressionistic narrative techniques, the writer may deal simultaneously with two different planes or levels of action. For example, in the same paragraph he may deal with past and present, or with a character's reverie and the action taking place around him. To distinguish such shifting focuses, writers have developed new uses of punctuation. For example, parentheses may enclose references to the past and thus distinguish them from the present. Faulkner uses quotation marks to enclose words actually uttered, and italics to enclose thoughts that are not uttered. Some writers, such as Paton and Saroyan, omit

quotation marks entirely, apparently in the belief that enclosure is too divisive or disruptive, breaking the spell or weakening the tone of the story.

## Omitting Functions of Punctuation

10.69. The Omitting Punctuation Marks. The apostrophe and the ellipsis have omitting functions exclusively. In addition, the comma, the period, and the dash have minor omitting functions.

10.70. The Omitting Comma. If the verb in the second sentence pattern of a compound sentence is the same as the verb in the first pattern, it is usually omitted. Instead of

> The Russians grow wheat; the Chinese grow rice.

we usually write:

> The Russians grow wheat; the Chinese, rice.

The comma stands for the omitted verb. Without the comma, Chinese would seem to be an adjective modifying rice.

Sometimes the comma, if not absolutely necessary for clarity, is useful for rhythmical balance:

> "My words are my own; my actions, my ministers'."

In the next example the comma is not needed for clarity nor for rhythmical balance, since the balance is provided by but in the second member of the series:

> "Love is God's presence; power but His attribute."

When no omission comma is needed, the use of the linking comma instead of the semicolon is permitted:

> "Most friendship is feigning, most loving mere folly."

The modern trend is against the use of the omitting comma when it is not needed for clarity or rhythm:

> I chose the red ties and John the blue.

10.71. The Omitting Period. The period after an abbreviation shows, of course, the omission of letters. Usually the abbreviation in writing corresponds to the entire word in speech: there is no way to pronounce Dr., Mr., St., or Ave. except by pronouncing the word. Curiously, one common abbreviation stands for a spoken word for which there is no recognized spelling in standard English: Mrs. , which is the abbreviation of Mistress but is pronounced /misɨz/ or /misəz/.

When the abbreviation consists of the initial letters of words, a period follows each letter: A.B., a.m., p.m., M.D. In such cases the letters, not the words, are usually pronounced.

However, periods are usually not used when initial letters are spoken as the name of an organization: PTA, TVA, FBI, AFL-CIO, CBS.

Abbreviations that are spoken as words (not as separated letters) are called acronyms: Wac, Nazi, UNESCO, NATO, SEATO.

### 10.72. The Omitting Apostrophe: in Possessives.

#### (1) Origin of the Apostrophe

Historically, the apostrophe in the possessive singular of nouns is an omitting mark. As we learned in Unit Two, the genitive or possessive singular of many Old English nouns ended in the suffix -es. After the vowel in the suffix was no longer pronounced, it was dropped from the spelling of the word and the apostrophe substituted. By analogy, the apostrophe with "s" came to be used in the possessive singular of all nouns, and the apostrophe in the possessive plural.

#### (2) The Noun Paradigm

A paradigm is a list of all the grammatical or inflectional forms of a word. In the unit on syntax we looked briefly at the noun paradigm in English; we shall now examine it more closely.

The paradigm of an English noun has four forms:

(1) Nominative or subject-form singular. This form has no paradigmatic suffix. Examples: boy,man,ox,boat,lass

(2) Nominative plural. This takes a suffix called the $Z^1$, which usually has one of three pronunciations and one of two spellings:

| | | |
|---|---|---|
| /z/ | -s | boys, gowns, owls |
| /s/ | -s | coats, bats, clocks |
| /ɨz/ | -es | boxes, masses, quizzes |

There are several additional variations or allomorphs of the $Z^1$ but they are found in comparatively few nouns. Some of them are illustrated in the words below:

sheep oxen mice men alumni alumnae
thieves feet fish dice phenomena

(3) Possessive singular. This takes a suffix called the $Z^2$ which has the same pronunciations as the $Z^1$ but is, of course, written differently:

| | | |
|---|---|---|
| /z/ | 's | boy's, gown's, owl's |
| /s/ | 's | coat's, bat's, clock's |
| /ɨz/ | 's | ox's, mass's, lass's, James's |

(4) Possessive plural. This is the most difficult form to write (though not to speak), and is best learned by studying examples. As you study the examples, bear in mind that the $Z^2$ always follows the $Z^1$.

| Plural or $Z^1$ | $Z^2$ suffix | Possessive plural or $Z^2$ |
|---|---|---|
| men | 's | men's |
| oxen | 's | oxen's |
| sheep | 's | sheep's |
| children | 's | children's |
| mice | 's | mice's |
| boys | ' | boys' |
| owls | ' | owls' |
| masses | ' | masses' |
| Smiths | ' | Smiths' |
| Joneses | ' | Joneses' |
| girls | ' | girls' |

Note that the first five nouns listed take the $Z^2$ suffix "'s", while the last six nouns take the apostrophe only. What is the chief difference between the $Z^1$ forms of the first group of nouns and those of the second group? Can you state a rule for the writing of the possessive plurals of English nouns? What is it?

Scientifically considered, the apostrophe by itself is not a suffix, since it corresponds to nothing in speech. In fact, the following are all pronounced alike:

boy's /bɔyz/ boys /bɔyz/ boys' /bɔyz/

High school students often ask, "Should I put the apostrophe before the 's' or after it?" To ask such a question is to become hopelessly confused. Forming possessives is not a matter of placing apostrophes before letters. Rather, it is a question of adding the correct suffix to the $Z^1$ form. You will have no trouble if you follow this simple procedure:

First write the $Z^1$ or plural form of the noun. Then add the $Z^2$ suffix that is used with that type of $Z^1$.

(3) Possessives of Word Phrases and of Series.

1. The possessive suffix is placed at the end of a word phrase:

my brother-in-law's car
the Queen of England's palace

2. In a series of possessives, the possessive suffix is usually added to the last member only:

Smith and Johnson's hardware store
Tom and Nancy's arrival

BUT: Jim's and Harry's bicycles (each boy owns a bicycle)

(4) The Superfix that Signals Possessives. In syntax we studied the function of the phrase superfix /^ + ´/ in forming nominal phrases:

a gôod bóy the ôld sóng a bîg nóise

The adjectives take secondary stress and the nouns primary. (Note that no omitting comma is needed in the preceding sentence.) This superfix occurs with possessive phrases also:

Jôhn's boóks a hôrse's cóllar a stône's thrów
a mân's jób the mân's arríval a weêk's vacátion

(5) Some Possessives that Do Not Show Possession. Does the possessive form of a noun always indicate ownership? Let us consider the examples of possessives in the previous paragraph. John does own the books, or at least they are in his possession for the time being. But the horse does not own the collar; a week does not own a vacation; a man does not own his job (except, in a sense, if he is self-employed); and certainly a man cannot own an arrival. Thus we see that many so-called possessives have nothing to do with owning or possessing anything. Some of the commonest of these are classified below according to the relationship they express.

1. Measure of time:

a dây's wórk todây's côld wár twô weêks' vacátion
tomôrrow's búsiness a mînute's tíme the yêar's híghlights

2. Subjective (actor or agent):

the dôctor's arríval
the âuthor's wórk
Fâulkner's wrítings

the wînd's fórce
Wêbster's orátions
the fleêt's crúise

3. Objective (recipient or object of an act):

the Prêsident's kíller
the bôys' púnishment

the têam's deféat
the crîminal's convíction

4. Descriptive:

a hôrse's cóllar
a mân's jób
a câ̂rpenter's rúle

a wôman's hándkerchief
chîldren's boóks
âthlete's foót

There are a number of other types. Some possessives are hard to classify -- for example, "a stone's throw" and "the nation's waterways."

Since possessives such as these do not indicate ownership or possession, students sometimes do not understand that the apostrophe is needed. Here the superfix can help, as shown in the statement below:

> When two nouns occur successively under the superfix /^ + ´/, and the first noun ends in /z/, /s/, or /ɨz/, the first noun is almost always a possessive.

(6) Possessives of Pronouns.

1. Indefinite pronouns form their possessives like the singular possessives of nouns:

Everybody's business is nobody's business.

2. Possessives of personal pronouns and of "who" are written without apostrophes:

his hers its theirs ours yours whose

10.73. The Omitting Apostrophe: in Contractions. Contractions are out of place in formal style. In general style their use is determined by considerations of tone and rhythm. The apostrophe in contractions indicates the omission of one letter (he's for he is) or more than one (shan't for shall not).

He's going, but I'm not.
I shan't go.
It's true.

He hasn't any book.
Won't you do it?
He'll win.

. . .

The omitting apostrophe is also used in dialogue to indicate that the speaker omits part of the word or uses the wrong phoneme:

"Good mornin'. 'Scuse me, please."

(Actually, the speaker who says /gud + mornɨn/ is not omitting a phoneme. Rather, he is using /n/ instead of the standard /ŋ/.)

### 10.74. Conventional Uses of the Apostrophe.

1. The apostrophe may show omission of the centuries in identifying a year:

George Matthews, Harvard '62
the '62 yearbook

2. The apostrophe is used in plurals of letters, figures, and words that have no plural inflection:

a's 2's i's u's
No if's or but's please.

(Note how the apostrophe distinguishes "a's" from "as", "i's" from "is", "u's" from "us", etc.)

3. The apostrophe is used in the word "o'clock":

two o'clock (two of the clock)

### 10.75. The Omitting Ellipsis.

(1) The ellipsis consists of either three or four spaced dots or periods. Its principal use is to indicate the omission of words or sentences in quoted material. Three dots are used if words within a sentence are omitted, four dots if an entire sentence is omitted. Compare the two versions of Stephen Crane's "Open Boat", paragraph 49:

Original

The wind slowly died away. The cook and the correspondent were not now obliged to slave in order to hold high the oar. But the waves continued their old impetuous swooping at the dingey, and the little craft, no longer under way, struggled woundily over them. The oiler or the correspondent took the oars again.

With Omissions

The wind slowly died away .... But the waves continued their old impetuous swooping at the dingey, and the little craft ... struggled woundily over them. The oiler or the correspondent took the oars again.

(2) In fiction the ellipsis is used to suggest an omission which the reader is expected to supply from his own imagination, or to suggest a long pause. Sometimes a row of dots is used to suggest the passage of time or a shift of scene. In advertising, ellipses are sometimes used between words or sentences for emphasis. Ellipses may also be used at the end of a statement to suggest incompleteness (cf. section 10.76. below).

10.76. The Omitting Dash. The omission dash has three uses.

(1) The dash marks a sudden break in thought:

Another thing -- but why am I telling you all this, anyway?
He likes -- well, I don't know exactly what he likes.

(2) The dash is used to show that a sentence is never completed, or that the speaker is interrupted:

I think that we --

Occasionally ellipsis us used instead of the dash:

I think that we ...

(3) The short dash (a hyphen in typing, but longer than a hyphen in printing) is used between inclusive figures:

See pages 101-109
The Civil War, 1861 - 1865, was our bloodiest conflict.

EXERCISE ELEVEN

Insert all needed punctuation. Do not overlook the apostrophe or italics (underlining).

1. The English drink tea the Turkish coffee.
2. He has never read The Cask of Amontillado a short story by Poe.
3. The class will study the following poets Keats Shelley Wordsworth Browning and Tennyson.

4. The school will be overcrowded until well I dont know how long.
5. Failure and success laughter and tears these form the constant pattern of life.
6. He died as he had lived alone.
7. Four plays are required reading Merchant of Venice Julius Caesar MacBeth and Hamlet.
8. Perhaps it was no it couldnt be.
9. Alchemy the attempt to transmute base metals into gold was the forerunner of chemistry.
10. He said well I dont know.
11. The Russians grow wheat the Chinese rice.
12. The President made the following statement the treaty was signed at two oclock this afternoon.
13. Two thousand years ago Cicero said friendship is nothing else than an accord in all things human and divine conjoined with mutual good will and affection.
14. France wants the most effective armament of all nuclear arms.
15. War famine terrorism anarchy all these have left the country in a hopeless condition.
16. The song had dont old songs always have a nostalgic effect.
17. He strolled in at 730 half an hour late and was completely unconcerned.
18. "Our greatest good is hope the last of all our evils fear."
19. They want the fundamental right of every American the right to vote.
20. His candidacy will help the party not decisively but considerably in the rural areas.

## Sentences For Additional Practice

### I. Separating Adjectivals and Appositives

1. Shakespeare whose genius is universally recognized received very little formal schooling.
2. One is inclined to grow weary of exhibitions of pictures whose only merit is that they attempt to show the modern trend in art.
3. It is hard for Americans to realize that two thirds of the people in the world are underfed.
4. I don't know which book to choose.
5. Mr. Tompkins whom you met yesterday will help with the campaign.
6. The resolution was referred to the Rules Committee which reported it favorably.
7. Do you know my brother Tom? (Punctuate in two ways and explain each version)
8. A person who revels in his own emotions is a sentimentalist.
9. That man that I saw yesterday is here.
10. William Halbin who graduated cum laude from Harvard is now studying law.
11. One of the most despotic rulers in history was Ivan the Terrible.

12. The boy was fascinated by the story of the despotic ruler Ivan the Terrible.
13. Billy Budd which was discovered in 1924 in Melville's attic is now considered a masterpiece.
14. All students whose French examinations were scheduled for Thursday morning were asked to report to Mr. Williams who had offered to take charge for Miss Barrett.
15. The pitcher who usually had good control was missing the corners with his fast ball.
16. Touchstone a jester is an important character in As You Like It.
17. One of the main characters in As You Like It is the clown Touchstone.
18. Touchstone was named after the touchstone a black stone used to test the purity of gold and silver.
19. Mary who had written the best paper was asked to read it aloud.
20. Is this the book that you lost?
21. He is a person who always knows what he wants.
22. Jim who kept muttering to himself annoyed the teacher.
23. We boys didn't care for love stories.
24. Tom Tom the piper's son stole a pig and away he run.
25. Berea College which is located in Berea Kentucky is a school where mountain students work their way.
26. Mr. Skilton was looking for the boy who had written the notice that caused all the trouble.
27. We went to the park where we spent an enjoyable afternoon.
28. We decided to go back to the park where we had spent such an enjoyable afternoon.
29. He was born in 1872 when the farmers were using corn for fuel.
30. That that you did is good.

## 2. Separating Participial Phrases, Adverbial Clauses, and Contrasting Expressions

1. The man at the desk was so engrossed in his work that he didn't even look up when I dropped my purse.
2. We may even win the game if every player does his best.
3. He knows the truth since he received my letter.
4. He has known the truth since he received my letter.
5. You will fail if you don't study.
6. You will fail the course unless you study very hard.
7. Whether a town should have a teen-canteen would be a good discussion subject because it involves a number of problems.
8. Not Hemingway but Faulkner is his favorite author.
9. "Strength of mind is exercise not rest."
10. Seen through a telescope the moon has huge craters.
11. Running across the street against the traffic light the dog narrowly escaped being hit by a car.
12. The old ship worn and battered by the ocean gale sank in the harbor.
13. Records containing valuable information were destroyed in the flames.
14. Smelling the bacon inside the bear proceeded to smash in the top of

the car.
15. I picked a partner wearing a blue dress that just matched my new shirt.
16. The prisoner who seemed a mere lad stood with his back to us gazing out of the one window in his cell across which were three steel bars.
17. Old Nell encouraged by the prospect of the warm barn at home started to gallop as soon as we crossed the creek.
18. Sidney suddenly noticing a draft from the door moved his chair.
19. What I admire in a man is not talent but character.
20. What I admire in a man is character not talent.
21. "It is the guilt not the scaffold that constitutes the shame."
22. You should use the answer key as an aid not a crutch.
23. Dreiser's American Tragedy is great not because of its style but because of its interpretation of life.
24. Thompson's book published only three months ago is being reprinted.
25. Billy Budd written in 1891 was not published until 1924.
26. The Soviet government pursuing its policy of scrapping old customs adopted the new calendar in 1917.
27. They study literature not for profit but for pleasure.
28. He isn't a very good player although he does his best
29. Miniver Cheevy wished he could have lived in days of old when knights wore iron clothing.
30. John McGraw the great baseball manager was called "Little Napoleon."

3. Separating Absolutes.

1. Young man I was building chimneys before you were born.
2. Faustus I believe was a fool to sacrifice his soul to obtain his earthly desires.
3. He has hosts of friends in New York I am told.
4. I wish Dad you would try to understand.
5. You will never understand Douglas. (Punctuate in two ways and explain each version)
6. Sir may I ask a question?
7. I'd like to go with you Bob.
8. I understand Mrs. Anderson that you have lost your diamonds.
9. Listen chum I've had enough of this.
10. This is not a pleasant place to say the least.
11. Yes Henry it is entirely true that Bob and I walked five miles yesterday.
12. John introduced me to the girl that is wearing the red hat.
13. The dog jumped up its tail wagging furiously.
14. The boatman stared at the sky a look of worry on his face.
15. Didn't you hear Miss Robinson when she announced the test? (Punctuate in two ways and explain)
16. He stared at the apparition his hair standing on end.
17. His anger spent he slumped wearily in his chair.
18. Everyone is his friend you may be sure.
19. This poem as I said before is not difficult to read.

20. I am therefore canceling the order.
21. Mr. Smith is however an excellent bridge player.
22. This land in my judgment is not worth a dollar an acre.
23. Oh why did you do it?
24. Yes we can fill your order.
25. Alas the good news comes too late.
26. What are thy commands O king?
27. Well every writer has his troubles.
28. "Prithee see there behold look lo how say you?"
29. Why Esther what are you doing?
30. Hi Jim.
31. What's the matter George?
32. No Madam the plane has not arrived.
33. Let me see the book Susan.
34. Jim will you please open the window?
35. Bob can you hand this in by Friday?
36. This sketch pretty as it is has something lacking.
37. The committee it is now rumored will bring charges.
38. That corner building in spite of its age is in good condition.
39. How long may I ask has he been president?
40. This gentleman as you all know has suffered a painful injury.

4. Separating Displaced Elements

1. He was a dangerous man spiteful and malicious.
2. As far as I know his work is satisfactory.
3. The next day warm and sunny was very enjoyable.
4. The warm and sunny day was very enjoyable.
5. The wind cold and damp pierced his thin clothing.
6. In Cuba there was a dangerous situation.
7. By this time the people were restless and uneasy.
8. Though everybody knew what was wrong nobody did anything.
9. From that time on conditions gradually improved.
10. In the Cuban crisis Americans were united.
11. Her desire to be sure was commendable. (Punctuate in two ways and explain)
12. To tell the truth her wish was commendable.
13. In giving advice seek to help your friend not to please him.
14. As a general rule he is a dependable student.
15. If he doesn't answer a long-distance call will be necessary.
16. If you want to shoot the attendant will load the gun for you.
17. After the exercises we raced to the swimming pool.
18. "Under the spreading chestnut tree the village smithy stands."
19. During his long stay at the hospital his friends visited him daily.
20. At the end of the period you should report to the office.

5. Separating Sentences and Sentence Equivalents: Linking Sentence Patterns (If an item contains more than one sentence pattern, use terminal or linking punctuation, whichever seems best.)

1. He doesn't merely dislike it he detests it.
2. As quietly as he could he inserted the key in the lock he turned it slowly.
3. Ready or not we leave at three o'clock.
4. America is more than mighty rivers vast fertile plains and uninhabited forest America is people the people of the past the present and the future.
5. Tom hasn't called yet has he.
6. We boys didn't care for love stories we preferred tales of adventure.
7. "As we are so we do and as we do so it is done to us."
8. Most of the students he knew well some he knew only casually.
9. He had never seen a slide rule nevertheless he said he could operate one.
10. Hello Mr. Brown how do you like the weather.
11. After Nancy moved away Fred seldom thought of her out of sight out of mind.
12. I don't like science fiction do you.
13. He likes science fiction doesn't he.
14. The Verger had an unusual handicap he had never learned to read.
15. "When I came home" said John "I didn't see any car parked there."
16. "Did you finish your homework " asked Tom
17. "How in the world" asked Mary "did you ever do it"
18. "Yes I like folk singing: said Harry "it's my favorite type of singing"
19. Abraham Lincoln defined democracy as "government of the people by the people for the people"
20. Does intonation help to signal punctuation yes it does.

6. Linking Sentence Patterns with Comma and Conjunction

1. Toward the end of the game they lost their self-control and forgot about sportsmanship.
2. We did not stop nor did we utter a word.
3. We can eat our breakfast on the island or we can go up to the gymnasium if it rains.
4. The president will send you word or I will let you know myself early in the week.
5. I glanced sideways at him for I didn't want to embarrass him.
6. There was no one at home but a child called to me from the next house.
7. A textbook can state a rule and give many exercises but it can't form habits in lazy minds.
8. They like to play tennis and they are excellent players.
9. Bob had been with the team only two days and he didn't know the signals.

10. We went by way of the old fort for we wanted to see new scenery.
11. We played at top speed for the whole quarter but we couldn't overcome West High's lead.
12. Don't try to set him straight for he'll understand in a day or two.
13. He speaks German and he understands French as well.
14. The rain fell in torrents but our guide pushed on swiftly.
15. Mr. Jones taught the boys chemistry and coached the basketball team.
16. Money cannot buy happiness for happiness is a state of mind.
17. The officer questioned the prisoners but could learn nothing from them.
18. The ship was sinking rapidly and the passengers had abandoned all hope of rescue.
19. We can discuss the matter now or we can wait until tomorrow.
20. Americans must be alert or they may lose their freedom.

## In Review -- Or Just For Fun

Each of the following sentences can be spoken and punctuated in at least two ways, with different meanings, of course. Try marking the junctures and punctuating to convey these different meanings.

1. John James and Harry are coming to the party.
2. Jim says Tom is the best player on the team.
3. He brought the donkey a very curious present.
4. This club thinks it s sponsor is the best. (Try this one three ways.)
5. Please let me have some honey.
6. Do not break your bread or roll in your soup.
7. For whom are substituting Dora?
8. What's the latest dope?
9. Idling people are miserable.
10. All Joe's clothes which had been put into the car were stolen.
11. Who said our class is the best in punctuation.
12. Mr. Smythe the secretary is two hours late.
13. Thirteen girls knew the secret all told.
14. I left him convinced he was a fool.
15. We are going to eat John before we go another step.
16. Gilbert Stewart Edgar Allen and I played a little pinochle. (Try this one three ways.)
17. Mary without her George would be sad.
18. Walking solemnly along the old elephant thinks the staring child has funny looking ears.
19. Mr. Sandberg your friend wrote these poems.
20. Pupils do not complain of punctuation.
21. Flying planes are dangerous.
22. He got a seat by Jupiter.

23. Are you reading Shakespeare?

Each of the following statements can be punctuated so that is makes sense. Can you do it?

24. That which is is that which is not is not that which is not is not that which is.

25. John where Nancy had had had had had had had had had had had the teacher's approval.

# UNIT TWELVE

## MEANING AND USAGE

12.1. Meaning. You have surely heard it said that one trouble with English teaching nowadays lies in too little attention being paid to grammar. Some even say that we need more emphasis on the good old three R's -- reading, writing, and 'rithmetic. Can you imagine going back to old-fashioned arithmetic? You could not possibly master today's science and technology with yesterday's mathematics. Why do many people insist that there cannot have been developments in languages and, more especially, the study of languages parallel to those in science and mathematics? Whatever the reason, even a cursory comparison of Old English, Chaucer's English, Shakespearean English and present American English will readily show the changes in sound, form and meaning that have transpired.

### Alfred (Old English)

> Ðā ic ðā ðis eall gemunde, ðā gemunde ic ēaç hū ic geseah, ær ðǣm ðe hit eall forhęrgod wǣre ǫnd forbærned, hū ða ciricean giond eall Angelcynn stōdon māðmą ǫnd bōca gefylda, ǫnd ēac micel męnigeo Godes ðiowa; ǫnd ðā swīðe lȳtle fiorme ðāra bōca wiston, for ðǣm ðe hīe hiora nānwuht ongietan ne meahton, for ðǣm ðe hīe nǣron on hiora āgen geðīode āwritene.

- King Alfred
Alred's Preface to the Pastoral Care

### Chaucer (Middle English)

A KNYGHT ther was, and that a worthy man,
That fro the tyme that he first bigan
To riden out, he loved chivalrye
Trouthe and honour, fredom and curteisye.
Ful worthy was he in his lordes werre,
And ther-to hadde he riden, no man ferre,
As wel in Cristendom as in hethenesse,
And evere honoured for his worthynesse.

- Chaucer
Prologue

## Shakespeare (Early Modern English)

To-morrow, and to-morrow, and to-morrow
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

- Shakespeare
*Macbeth*, Act V, Scene V

We selected passages in which you would be able to make out most of the words. Thus we paid less heed to change in what is usually called "meaning", for people tend to recognize such meaning change as inevitable. Just as inevitable are changes in pronunciation and form. The latter aspect of language is grammar in the widest sense of the term; it includes word segmentation, parts of speech, and the interweaving of these, including suprasegmentals, in patterns of syntax -- phrases and sentences.

Ordinarily, most people mean by grammar a knowledge of parts of speech and the ability to apply this knowledge in recognizing the function of the words in specific sentences. This notion falls short on three counts: first, it fails to take into account the suprasegmentals and intonation; second, it does not do justice to the overall patterning of sentences; and third, it generally fails to bridge the gap between recognition of components and actual improvement in composing, both oral and written.

12.2. *Structural Signals and Meaning*. We said that we did not take "meaning" into strong consideration in our selction of examples because all of us are aware of change in "the meaning of words", as we say, as these are given in reliable dictionaries. But what really is meaning?

Let us go over some familiar ground in this concluding unit of our progression. The phoneme, including one or more allophones, is a significant sound in a particular language. Significance broadens at the morphophonic and morphemic levels, with each morpheme supposedly having a meaning. However, you know that the primary base of *inflection*, *-flect-*, really has no meaning in the ordinary sense. Whole-word morphemes are often not much more meaningful: *to*, *up*, and *down* (when used as part of a verb: *to tune up*, *to come to*, *to take over*, etc.); *a/an*, *the* (these are not always indefinite and definite respectively: in *The whale is a mammal*, *the* is indefinite; in *There will always be an England*, *an* is definite). Added to these is the sequence of words in senctences, word order, a particularly important aspect of English. Thus in a simple sentence like

The steaks sizzled on the grill.

there are a number of signals or markers not limited to meaning in the ordinary sense. The demonstrative /ðə/ signals the noun, whose plural is in turn signaled by the final /s/. The /d/ signals past tense of the verb, which characteristically follows the noun in the word order. /on/ signals a prepositional phrase used adverbially to modify the verb it follows, *sizzled*.

Structural signals or markers, whether for particular words or for their overall sequence, are part of meaning. Another way in which this fact can be illustrated is by converting a sentence like the above into nonsense words:

The strorks bleddled on the proolem.

Here the structural signals tells us that *strorks* -- whatever they are -- did something -- namely, *bleddled* -- on something (noun) called *the proolem*. The *on* here is typical of a whole group of words, often called structure words (prepositions, demonstratives, connectors, etc.), which show the relationship between principal constituents of sentences. We may call such contriubtions to meaning structural significance.

12.3. *Words and Meaning*. The more usual kind of meaning we speak of is that related to words as given in the dictionary. This kind of meaning is often called lexical meaning. We assume that such meaning always makes sense, but in continuity it sometimes cannot be taken literally. We speak, for instance, of putting on our shoes and socks or stockings, even though we actually put on the latter first. Similarly, we put on our hats and coats; actually, women do, but men put coats on first. Literalness aside, we need to inquire a little more closely into what we mean when we say "a word means."

Obviously, in one sense, a word is a form; it carries lexical meaning as a kind of equivalent to its structural signals. This can be readily illustrated. Would you have known what the word *schwa* means before you studied the various linguistic units? Perhaps you would have associated *phoneme* vaguely with the idea of sound because of words you already know, such as *telephone*, *phonograph*, etc. But if you associated *morpheme* with the *morph* in *morphine* (sleep-producing drug) or *Morpheus* (god of sleep), you would surely have been on a side track. Thus lexical meaning is clearly associated with words, but it is as clearly not part of the words themselves.

Where, then, does the meaning of words exist? The answer, "In the dictionary," is only partly right. True, that is where the words come to be listed, together with their pronunciations, their etymology (capsule history of their use), and their identification as parts of speech. But you know that words exist long before they get into the dictionary, some staying around so briefly that they never get in to it at all.

Words, then, exist as symbols associated with our experience, really our shared experience. If I wish to tell or write you about the impression made upon me by Mt. Rainier, for example, I could talk about height, snowline, glaciers, timberlines, crags, peaks, and the like with all the emotion at my command. If you did not know what these terms represented in experience -- that is, had never experienced them either actually or vicariously -- you would know only that I was rather excited about something or other. We can communicate only in terms of what we share from experience. This obvious example indicates that every kind of experience, actual and vicarious, brings its equivalent words. Thus we all acquire a tremendous store of experiences which can be summoned up by the words associated with them.

You have probably heard that a person's vocabulary index is a very strong indicator of his probable occupational success. Now you can see why. It is not the number of different words a person knows that counts; it is the fact that each word he knows both identifies (names) and distinguishes. That is, even a simple word, wall, not only names part of a structure but also distinguishes it from other parts (ceiling, floor, roof). The more actual and vicarious experiences we have had, the greater our composite vocabulary will be; that is why vocabulary is such a strong predicter of our possible future success (we say "possible" because we may, after all, fail to use our resources to good advantage). We remind ourselves that our composite vocabulary is made up of words we can react to when we hear or read them and words we can use ourselves in speaking and writing, with the natural overlapping among these. Language experience, like all other experience, is highly progressive. It may take us years to learn the basic patterns of our language and enough words just to get along in everyday life. But the additions we can subsequently make are almost limitless.

We have noted that structural signals extend from the phoneme right up through the entire sentence pattern. This is equally true of lexical meaning from word to sentence; for, as most words have more than one such meaning, the particular meaning we apply depends upon the structural pattern or context in which the word is used (usually a sentence). Thus both structural signals and lexical meaning are finally a matter of continuity -- composition, oral and written, received and transmitted.

12.4. Sentences and Meaning. The basis of such continuity is, as we know, the sentence. But what is a sentence? Linguists have found defining the sentence extremely difficult. You know, of course, the definitions frequently given: that a sentence is a complete thought and that a sentence must have a subject and a predicate. Now we know, first of all, that there are oral and written sentence. Oral ones generally form an intonation pattern, or aeries of such, that conclude with a drop to pitch 1 and a double cross (#) juncture. Written ones usually begin with a capital letter and conclude with end punctuation (. / ? / !). In both, a subject and verb, expressed or implied, are usual. In both, we use parts of sentences as sentences. These imply a physical situation or context which complete their meaning. For example, what kind of actual situation does each of the following expressions suggest?

Quiet, please.    Hello!    Don?

As you will recall, sentences include principal constituents: subject, verb, adjuncts. These appear in a rather small number of combinations called the basic sentence patterns, which can extend themselves through modification ( the pretty girl can become the pretty young college girl), through compounding the principal constituents (Both men and women may be club members and tournament entrants.), and through repeating themselves as basic sentence patterns (They came over, and we all played.)

Let us see how such extending works in sentences. First, through modification of each of the principal parts:

Mary / saw / Genevieve

Poorly dressed Mary / suddenly saw / Genevieve, overdressed as usual.

Second, through compounding (two or more coordinate parts to each principal part):

Mary and Henrietta / saw and avoided / Genevieve and Pete.

Admittedly, the sentence is a clumsy example, one unlikely to occur in actual communication; but it illustrates the point. Let us resort to an even clumsier one to show the same possibilities for two objects:

Mary and Henrietta / bought and gave / their mothers and fathers / trees and decorations for them.

The third way of extending is by bringing together one or more basic patterns in a series, with or without connectives:

> John got the chair; Mary claimed the sofa; Rex asked for the table.
>
> John got the chair, Mary claimed the sofa, and Rex asked for the table.
>
> John got the chair, but Mary claimed the sofa.
>
> Because John got the chair, Mary claimed the sofa, and Rex asked for the table.
>
> John got the chair, though Mary claimed the sofa.

The above examples illustrate some of the possibilities for varying the relatively few basic sentence patterns we use in English. We vary them with our purpose, often quite simply and subconsciously. When we talk about two people, our sentence subject automatically becomes a compound one. This goes as well for verbs, objects and adjectives. But we also make subtler distinctions almost as automatically. For instance, we place these compound principal constituents in parallel structure:

> To eat, to sleep, to work, and to play are the only wants of my dog.
>
> My favorite pastimes are reading, carting, fishing and bowling.
>
> Inside, the house is utter confusion; outside, it is all New England peacefulness.

We have been emphasizing the structural patterns and meaning because these are basic, yet seldom adequately treated. We must always keep both in mind, for they are complementary and interdependent; consequently, they need to be considered inseparably together at the level of sentence patterning.

It has become clear that lexical meaning is associated with words, but not inherent in them. It is equally clear that the structure of words is part of their meaning: ness usually makes a noun; ful usually an adjective; un usually adds notion of not to whatever it is prefixed; and the like. Finally, it is apparent that meaning is associated with words only in context, in continuity, in sentences. Another way of saying it is that meaning of words, and in fact meaning of any language elements, depends entirely on how they are used, on their context. We can therefore say that in one sense meaning is part of usage, not a separate entity.

We have also established that there are at least two aspects to meaning: structural significance and lexical meaning.

EXERCISES

1. Make up three nonsense sentences. Then write an interpretation for each one.

2. Is any meaning associated with each of the following word segments?

   pre-   -ly   anti-   -ing   in-

   With each of the following words?

   into   if   but   which   the   or

3. Write a series of sentences each one to include one of the following:

   three adjectives before one noun
   two adjectives after one noun
   a triple subject
   a quadruple verb
   a triple object

4. To each of the following pairs add two or more items and place the entire group in a sentence that sounds reasonably natural.

   ham, eggs
   on land, at sea
   to rake, to hoe
   checking, icing
   how we, how they
   when we, why we
   then, subsequently
   who is, which are

12.5. *Denotation and Connotation.* Denotation and connotation are usually defined as, respectively, what a word means and what a word suggests. This definition seems to imply that the two are consistently separate and identifiable. That is not true, as we shall see.

*Denotation*, as ordinarily used, represents what is constant (and usually literal) in our shared experience. For instance, a straight line may be defined denotatively as the shortest distance between two points. Yet our experience of a straight line is not only single and literal; it is also varied and even figurative, as is evident when we speak of "walking a straight line," of a "thin red line,", of "holding the line" and the like. Similarly, the dictionary speaks of a *mother* as "a female parent" and of a *grandmother* as "the mother of one's father or mother", but it may be that the stereotyped or exaggerated picturing of mothers and grandmothers in advertising is far closer to our feelings than the entry of the dictionary. And this is often true even for people who have had rather non-typical mothers and grandmothers. They might idealize motherhood and grandmotherhood the more because the reality -- their actual mother or grandmother -- has been disappointing. The variable (often figurative) aspect is connotation.

The relationship of denotation and connotation requires a further look. Language itself is of course metaphorical, figurative, by its very nature certain sounds in relationship are signs for things. Note the use of the more general word *things* instead of objects. Obviously not nearly all words refer to objects, as *wall*, *tree*, *lemon*, *boy*, *friend* do. Even these do not refer to objects in quite the same way. *Lemon* is considerably more specific in its reference to an object than the others, perhaps even in terms of its figurative use as anything of a poor quality. *Friend* refers to a person, but need not refer to anyone specifically, as in *A friend in need is a friend indeed*. Even the standards of friendship, as you know, are highly variable from person to person. Did you realize we went a step further in the direction of the general instead of the specific when we used the word *friendship*?

Our association with words -- all of them are signs or metaphors -- begins in experience. Since experience is both general and specific, we get both kinds of words early in all known languages: *water*, *sea*, *stream*, *bay*. The figurative and literal aspects of language are similarly intertwined. The well known designation of moons as periods of time in many languages is obviously both literal and figurative, yet we think of them usually as but parts of a memorized signal system or code. So intertwined are denotation and connotation, in fact, that they cannot be thought of as separate entities. We cannot reduce any word to its purely denotational side, though we come far closer in the dictionary than we do in most of our ordinary communicating. Conversely, there can be no connotation without a basic denotation to prompt the particular variations that cluster about any word.

Denotation and connotation are equally evident in structure. Thus the basic sentence pattern may be N V N (denotation),but the pattern can, as we have already noted, have many variations (connotations). Almost each variation can in turn serve as constant (denotative) pattern to further variables (connotations).

Let us then review the attributes we seem to have found in denotation and connotation. For denotation we can invoke such general descriptive terms as literal, factual, objective, generalized, unemotional, For connotation, conversely, we supply such descriptions as variable, figurative (even fictional), subjective, specific, emotional.

EXERCISES

1. In each of the following series select the one or ones that are denotative (neutrally expressing the basic idea underlying the series). Then give the connotations of each of the other, comparing your reactions with those of your classmates.

   faker, phony, hypocrite, two-faced person

   old people, the aged, old folks, elderly persons, Senior citizens, Golden Agers

   teenagers, young people, young adults, younger generation, youth

   my father, my daddy, my dad, my old man, my papa, my pop, my pappy

2. List the connotations you associate with each of the following. Compare your reactions with those of your classmates. Select one of these or one of your own choosing and develop its connotations into an orderly paragraph.

   June son star Statue of Liberty
   mountain red autumn Paris

## Usage

12.6. Usage. What is usage? It includes literally any actual language use by anybody. We remind ourselves, however, that here we are concerned with usage in English. Sometimes usage is considered as separate from meaning, but we have already noted that meaning is a part of usage. Sometimes usage is considerate as separate from grammar, but usage can only work in and through grammar, the basic structure of a language; moreover, usage dictates what is grammatically acceptable as definitely as it dictates what is lexically acceptable by whom on what occasions.

12.7. Factors that Influence Usage. A number of factors influence everybody's usage -- one of these is occupation or vocation. Every line of work has its own shoptalk. Much of this is colorful, though for those in the field the colorfulness functions really only as shortcut talk. Thus terms like highballing in railroading, can it in moviemaking, or peer groups in psychology are actually denotative. You might well talk to your father about terms in his work, including their origin.

You, talking with your buddies, show us other factors that influence usage: age and interest (vocational or avocational). We all know that the very word age means something different to you than it does to your parents. You think of 40 as rather old. But a person of 40 tend to think he still has a good portion of his most creative period ahead of him. The word age itself is thus interpreted quite differently.

There are probably as many avocations as there are vocations, for it is probably true that every man's vocation is someone else's avocation. The tool and diemaker sails for his recreation; the teacher turns model builder, perhaps even making simple dies for model parts. You yourself surely have several interests, as all of us do. Some we pursue actively; of some we are spectators; some we follow only through communications media, never experiencing them in person. Each has its own vacabulary of terms, we learn and accept almost without thinking. Listen to Bob Newhart describing baseball to someone who does not know the game, and you see how funny it can be, though you have learned the terminology without trying. You may, of course, become so interested in it that you deliberately cultivate the insider's rather than merely the casual observer's side of its terminology. Note than many activities -- vocations or avocations -- give us certain general expressions. What field gave us each of the following?

batting a thousand
to take a different tack
timber!
inferiority complex
balling along
on the beam

Three other personal factors that influence your language usage are your sex, your education, and your biological make-up or potential. You know well that boys will not use certain words because they seem unmanly. We say "seem" because, as we have noted, words are simply words; the associations are in our individual or collective minds. Boys will avoid lovely, oh's and ah's, terms of endearment, etc., almost like the plague. Girls are more given to such words. Boys have their own strong usage, such as for pepping up the squad in a game, sweeping, generalized opinions made with a tone of finality, the extensive colorful language of the sports world.

We said that such notions are in our individual and collective minds. How did they get there? We remind ourselves that they are not due to biological differences, but to attitudes in the culture in which we live. Thus, in our fiction and movies, heroes must never cry. In Chaucer's poetical fiction, Troilus and Cressida (about 1400 A.D.), heroes often cried, indicating that the culture of his time allowed it. That is a connotational difference in the "meaning" of hero for the two different times. The constant or denotative aspect, bravery, is common to both; heroes in Chaucer's time had to be every bit as brave as those in ours.

You can see the importance of education in one's language usage. An educated person's language is not simply trotted out to impress people in everyday life. It does, however, represent a varied knowledge and many interests; these may enable an educated person to function in many different groups.

What is included under your native biological make-up. Basic intelligence, voice, formation of speech organs (teeth, tongue, larynx, etc.), general physical nature. This is the part of your communication apparatus that you cannot change; but you can make sure that you are using it to the best possible advantage.

There are, finally, time and place as factors influencing usage. Evidence of the first is the constant stream of new words added to English, especially during certain periods. Particularly strong periods of vocabulary growth were (1) the post-Norman Conquest flood of French borrowings; (2) the Rennaissance exploration of the universe, literary and scientific; (3) the tremendous increase in knowledge and technology during the 19th and 20th centuries. But time also influences our attitudes toward particular words. Thus the word for earth in any western European language in the 12th century would have meant quite a different thing to people than it did after Galileo, Copernicus, and Kepler, and than it does now after the invention of electronic telescopes and microscopes. Again, a word like streetcar is almost as dated now as horsecar, buggy, or biplane and tri-motor.

Place as an influence is perhaps most marked in the similar yet different paths that British and American English usage have taken.

## EXERCISE

What factor(s) influencing language usage do the following fall under? Is there any difference between the original use of each and its use(s) today? An unabridged dictionary and a dictionary of Americanisms will help you.

across the board
breakthrough
fade out
a hurdle
a (or to) sit-in
off-limits
dry goods
buffaloed
"O gracious, no!"
a physical
younger generation
"There's nothing like a dame."
corn pone
gung ho

three strikes and out
sweating it out
disc jockey (dee jay)
stand-in
grain of salt
mushroom
over a barrel
pop (soft drink)
"It's a blast!"
grand slam
That's lovely!
grits
fish (/fiyš/), push (/puwš/)
moonlighting

Now add at least five of your own examples to the list, later combining a composite for the class.

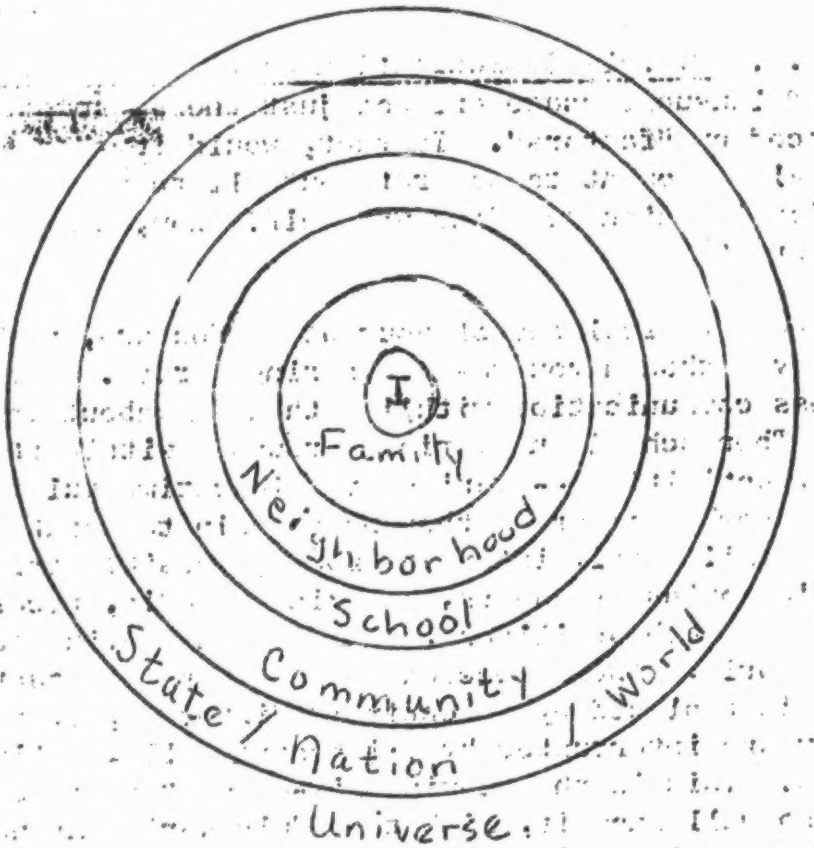
12.8. Overall Communication Context and Usage. Obviously your life and language usage are not just there, static, waiting to be influenced by "factors". In fact, would it not be impossible for you at any given moment to separate out all the elements of any language situation in which you find yourself? How, then, does all this work out in practice?

Take a typical day of your own. You are, in effect, alone when you sleep, even though you may be sharing a room. But with waking comes ceaseless communication with/in the world about you. First, the family group. Then school and various groups within it -- homeroom, other classes, activities -- varied from lunchtime bull session to fairly formal assembly program; then home again to neighborhood playgroup, scouts, family meal, interest groups, possible trips to stores, and the media worlds of papers, magazines, radio, recording, television and movie. Perhaps illness, travels, and moving add their dimensions to your world. These succeed one another as abruptly as one television program is replaced by an entirely different, even contrasting one. And they are interrupted by telehphone calls, delivery and repair men, visitors. This is the seeming mix-up of today's communication picture as you so well know it, with the adult world extending the channels into work, voting, financing, homemaking, and the like.

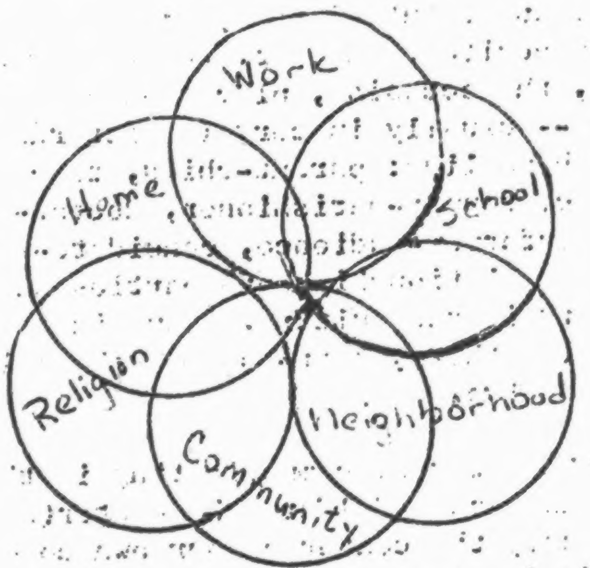
The situation seems a little impossible when seen in such kaleidoscopic summary. Yet we all experience it every day and rarely think much about it. And we adjust our behavior as necessary from situation to situation, group to group, in dress, manners and language. This does not mean we put clothes, politeness and nice language on like so many hypocrites. Rather, we try to adapt to, make ourselves appropriate to, the occasion, place and people we encounter -- as others also do -- usually in certain patterns of relationship of the culture in which we live: parent-child, teacher-student, older child-younger child, clergyman-parishioner, doctor-patient, employer-employee, seller-buyer, performer-audience, candidate-voters, and ever so many others. In each relationship both parties adjust, but one usually has the stronger role within the culture. Thus in some societies grandparents are near-gods; in others, near-nothings; and in most, somewhere on a scale between the two.

At the center of your communicating is the individual -- you, I. This does not mean you and I are the center(s) of the universe, but we are, in a sense, the center of our own communication network. That is why, in a final sense, we cannot be what is sometimes called purely objective. We are what we are, namely, what we have experienced (to return to an earlier notion of the unit), and consequently cannot stand outside ourselves, though we can rationally stand somewhat aside from ourselves in fairly reasonable awareness of what we are and do. That is why all our communicating has our point of view -- in quick remark and in sustained composing, oral or written.

**Sometimes we try to show the interweaving of our relationships with others graphically. That is, we set up a model of them. One such is expressed in concentric circles:**


I
Family
Neighborhood
School
Community
State / Nation
/ World
Universe

**This shows well the self-centered (self central rather than selfish) nature of the process. Another model uses overlapping circles, with the overlaps occurring every which way as they do in ordinary life:**


Work
Home
School
Religion
Neighborhood
Community

This model shows the extent of territories better, but it is still on one plane, in two dimensions. When we try for at least a three dimensional likeness, we might model communication with spheres instead of circles. One the other hand, Stuart Chase in The Power of Words compares the brain, nervous system and senses interacting in communication to a city at night, with its changing patterns of lights and movements. Freud once spoke of the topography of the mind, because that metaphor was as close as he could come to describing his notion of how the brain works. He and others have used the iceberg as an analogy to the proportions of the mind: conscious (above the surface), subconscious (just below the surface), and unconscious (in the depths). We have ourselves spoken of the communication network, of interweaving.

12.9. Denotation/ Connotation and Usage. The many faceted contemporary communication environment is nowhere more vividly illustrated than in the clustering of associations (connotations) about an object and its consequent extension to the status of symbol in our lives: the flag; the team's colors; Winston Churchill's victory sign; the unusual theme of a motion picture, television programs or advertised product; label and package designs, and so on almost infinitely.

Our national flag represents in color and form certain aspects of American history. But around it crowd for us all kinds of other emotional associations, subsumed under such names as Old Glory and Grand Old Flag. The flag can serve as well to illustrate the three domains of symbol. Its public symbolic nature includes the associations we all generally share about it. Semi-public symbolization of the flag includes experiences like that of a regiment under fire, of a group of immigrants taking the oath of citizenship, of a marching band's own way of using the colors. Private symbolization consists of the particular emotional memories we, as individuals, associate with the flag. Examples might be the flag that draped the casket of a friend, the flag at the Statue of Liberty when one arrives in New York Harbor, or the flag flying over one at some remote outpost, far from home.

There are many public symbols: national and state seals, mottoes, coats of arms; religious symbols like the Cross or the Star of David. Symbols of status are ever present, from mink and Rolls Royces to breadlines and skid row. And you know the political ones such as the donkey, the elephant, the hammer and sickle.

Semi-public symbols include the rituals of lodges and fraternities, the symbols of professions and crafts, athletic mascots, military insignia, uniforms of musical organizations, etc. These are sometimes largely public, but only to the public familiar with them, from a village social group to an international organization that is nevertheless not generally known; for example, the Day Sailer is an international sailboat class, but it is known only to those, and not even to all those, in sailboating.

Private symbols are readily understandable: "our song", the anniversary of "our" meeting, a personal place of meeting, the family kidding, the office joke.

Some symbols we adapt from nature. The height and bulk of mountains as symbolic of aspiration and strength, respectively, is a case in point. Others are: the sun as symbol of man, the moon of woman; sea and sky as the unknown; an oak tree as toughness and steadfastness; river as the course of life. Other symbols are deliberately created rather than adapted: colors, flags, emblems, seals, songs and mottoes of nations, states, institutions and organizations; names of places, buildings, and rooms; people, real and mythical, symbolic of certain characteristics -- Job, Penelope, Helen of Troy, Achilles, Abraham Lincoln, Paul Bunyan, Al Capone, Florence Nightingale. Symbols are so prevalent that we could not go through even an hour without encountering many of them.

Now think of the symbol categories primarily in terms of words, as we began with Old Glory. American, Republican, Jew, medicare, totalitarian, Russian are often "fighting words"; some people "see red" when they hear them. It is almost as though the word itself were accepted as a thing. Take the first word: we have appropriated it so totally that we hardly think of it as including Canadians, Mexicans, and Central and South Americans as well, no forgetting the Islanders, Indians, and Eskimos. There are all kinds of Republicans, Jews, and Russians, yet some people lump a whole lot of feelings in reacting to a single word. For instance, we may have favorable or unfavorable associations with the word Republican, and may like or dislike a person mentioned as such even before meeting him. Obviously, we are attributing our associations of the word to a person sight unseen. Moreover, in thinking that every Republican must be a certain kind of person we are stereotyping people into simple categories -- in effect, type-casting them into certain roles we think they ought to play. But people are complex and individual, not simple types.

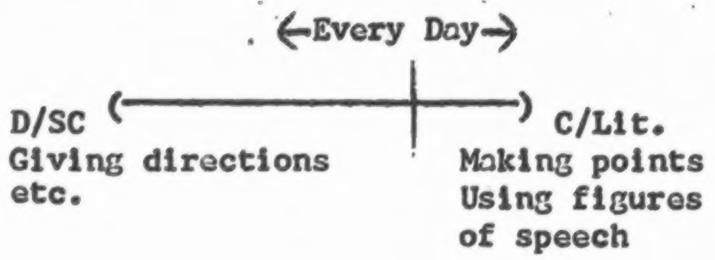
Sometimes we hear the notion that if we just eliminated all feeling from our language and thinking, and did everything reasonably rather than with feeling and even irrationality, the world's problems would be solved. Another wording often used of this is that we ought to learn to look at everything scientifically or at least objectively; therefore we ought to use as objective or denotative language as possible at all times. The opposite point is also often made: emotional thinking and connotative language are the cause of most misunderstandings among us. Therefore, if we stick to objective thinking and denotative language, we will gradually eliminate most misunderstandings.

This notion is rather naive, because we cannot eliminate that side of language or life. In fact, we would not even wish to, considering that appeals for understanding, forgiveness, help in times of need, patriotism, and love of others all are based on feeling and on connotational language. Furthermore, it is impossible to be entirely objective. Each of us is of a certain physical and mental make-up, age, background, and education; each lives in a specific culture and subculture, and speaks a particular language and dialect. Each one of us cannot help acting in terms of all these factors. In fact, we have to carve any freedom we may have out of our dependence on them. And mere opposition is not freedom. You have all seen the person who adopts certain clothes, manners, speech and the like to be different from others. But that is not really freedom, or individualism, because he is simply reacting to what "they" are like; "they" are, in effect, still dictating his behavior, including his language. Denotation and connotation are not opposites that cancel each other out; they are opposites that complement each other, both vital in our lives.

We can therefore show those two aspects of semantic meaning on a single axis:

D (←————→) C

Language varies from the predominantly denotative to the predominantly connotative (D to C). The language that needs to be as denotative as possible is scientific language, because science seeks the generalization, the abstract principle. The language that is deliberately connotative is literary language, because literature seeks to catch how individuals experience specific events. Obviously, everyday language falls between these, though a good deal closer to the literary than the scientific end. If you doubt that, think back over the language you have been using in various situations just today. Our language axis now looks like this:



Note that everyday language tends to be less extreme than scientific and literary language. Of course scientists and poets use the extremes in their work, but their everyday language at home, on the golf course, while shopping, or at a party is sure to be considerably less extreme. Occupational language extremes aside, consider your own use of language. The word use itself will suggest that we are already in the realm of usage, simply and naturally, because it, too, is integral to all our communication, not a separate factor added to language.

You doubtless study science. When you are reading your text, listening to your teacher, discussing or writing up an experiment, all of you use denotative language most of the time. You may have classroom comments and jokes that express feelings, but the language devoted to the scientific material itself is primarily denotative. You are also taking English and it has its denotative side, too, such as this discussion, or the request that you write directions for going somewhere or doing something. But when you turn to literature, much of the language is connotative. When you discuss a particular situation in a literary work, however, you often use a denotative approach. The two trends are unmistakable, as is the fact that one is never quite without the other. You adjust to the change of pace in subject and language. Should you get too unscientific and/or too connotative, the teacher or a classmate reminds you to get back on the beam.

## EXERCISES

1. List fifteen (15) symbols that are an immediate part of your everyday life. Then list five (5) which you experience only vicariously. Compare the two lists with those of your classmates.

2. Select one symbol that is important to you and list all the connotations you associate with it. What is the denotative (constant) factor which underlies all these connotations? Remember, these may be favorable, unfavorable, or both.

3. Then write a paragraph (more, if necessary) giving a unified impression of the above symbol and its connotations. The term impression includes your feelings about the symbol in your account itself, not merely statements that you like or do not like it or some aspect of it. The extent of your feelings ought also to be evident in your account.

12.10. Varieties and Levels of Usage. The mass communication world in which we operate, by its very nature, demands almost instantaneous adjustments to many varieties of language. Every advance in technology and specialization creates new specialized vocabularies. Every increase in our mobility (both moving and travel) adds to our personal dialect mixture. Every specialized vocabulary feeds its terms into the general vocabulary of mass communication. Thus specific words also encounter varieties of usage, depending on the extent to which people understand what is behind them. The term atomic bomb will represent its complete technical components and changes in them to the atomic physicist. To the ordinary science teacher, it will mean the technical components, without the view of placing it in the whole potential of atomic physics. For the educated generalist it will mean something rather less technical, though fission, cyclotron and energy will likely be a part of his picture. The most ordinary, quite non-technical view will probably be of a bomb vastly more powerful than any prior explosive, and that's all. One could take many words and trace them from highly specialized to very ordinary meaning they have for different people (Martin Joos has demonstrated this especially well in The Five Clocks). This fact demonstrates in another way one of our previous findings: meanings are not in the words, but in our experience.

These varieties of usage add a third aspect to the two we have already noted for meaning, structural significance and lexical meaning. These two together are often called linguistic meaning. The new dimension we add now is social meaning. The three in turn comprise what is sometimes termed the total meaning.

The concept of varieties in language usage has surely become clear. What, however, is the concept of levels of language usage? Usually levels are thought of in terms of what usage society will approve, or even accept. The standard for approval tends to be more strict the more public the occasion, and also the more "social" the event of "society" in the more limited sense. Conditions which enter into the matter of approval are whether an audience is mixed, intellectual, "well born", monied, and the like. Generally, groups high up in business, industry, government, and the professions tend to set certain patterns of social behavior, and these they tend to consider the acceptable ones, the standard for others. That standard includes at least a reasonable degree of manners in grammar and vocabulary.

We know that this standard differs from one age to another. We have seen that after the Norman Conquest, everyone with any pretensions to court life spoke French (preferably Norman French), and the ruling class felt no need whatever to adapt to their English workers. On the other hand, in today's democratic countries the leaders in government and business have to be able to adapt to the varieties of people in their electorate or company, whether "up" or "down." To get away from the very notion of "up" or "down", they speak of representing a "cross section" (a notion more geared to varieties than to levels).

Varieties and levels have, of course, been associated developmentally throughout the history of English. By reading the writings of any given time in the history of English (histories, journals, legal proceedings, press, literature, etc.) we can reconstruct a good deal of its usage, including what was considered appropriate for whom and where. That is true of all three components of language -- sound, structure, and meaning. As all three comprise language, so all three comprise language usage.

12.11. Some Views of Usage. People make models of the totality of communication and of its parts, trying to clarify by anaolgy their notions of it. We have, in turn, gone into this model making to remind ourselves vividly that there are different ways of looking at communicating cia language just as there are different ways of language use itself. Some people look at language usage from the view of what is correct and not correct. These usually speak of levels of usage from formal through informal, colloquial (oral), and slang (substandard oral), to vulgar (unacceptable). Other people look at language usage from the viewpoint of what is right or appropriate to a given audience at a given time and place. These usually speak of varieties of usage rather than levels, holding that any kind of language is acceptable somewhere to someone; we need only adjust our usage accordingly. A third group looks at language usage more proportionately from both the communicator who has to adjust and the time, people and place to which he has to adjust. Those who belong to this group speak of both varieties and levels of language usage. They hold that while there is no usage not appropriate somewhere to someone, society in general tends increasingly to favor adaptability to the educated varieties rather than to the uneducated kinds, especially because of the high literacy demanded by contemporary technology and specialization. To which of the three, would you say, do the writers of this book belong? How do you know?

12.12. American Standard Dialect Usage. We have been speaking of varieties and levels of usage. It is really impossible to speak of varieties and levels of any language in general, as is evident from our finding that a language is the sum total of its dialects and ideolects. We can go even further in one sense, and call it the sum total of all its actual (past and present) and possible (present and future) dialects and ideolects.

You can now readily see that when we begin to talk about language varieties and levels, we are not in such a theoretical never-never land; we have to think in terms of actuality- some dialect or dialect combination. For practical reasons we wish now to look at the widest actuality of English in which you and I function daily, not necessarily our most frequent one. Our most frequent is surely the regional one of our everyday talk. Our widest actuality is the American English mass media discourse on a national scale, the usage of our newspapers, magazines, radio, recordings, films and television. This usage spills over into much of the conduct of our everyday public affairs: school, church, business, industry, organizations, government.

Two points need to be made about this "standard". It is the product of general language interaction in our society, not the decision of some people who might like American English usage to follow their beliefs and taste in language. Secondly, this general standard is neither rigid or unchanging. A good illustration can be found in an advertisement that caused a big stir in language circles: "Winstons taste good like a cigarette should." There were shocked reactions to the use of like instead of as; there were even editorials in some of the very periodicals that contemned the ad. Yet such use of like was once prevalent in English, then virtually outlawed, and now it is gaining popularity again. The media which carry such usage and criticize it editorially actually have official guides of American Standard for pronunciation and usage which their speakers and writers are required to follow. Examples are the announcers' handbooks of the national radio and television networks and Write It Right, a selection of usage dicta to the writers of The New York Times by Editor Theodore Bernstein. These guides undergo periodic revision in usage as well as vocabulary; they seek to reflect general cultivated taste and to act as a check against an anything-goes view. They can, therefore, serve as materials (data) for studying usage change among us over the past several decades.

All usage, in whatever dialect, can be classified into three levels -- formal, general, and unacceptable -- that function in phonology, morphology, and meaning. Let us now apply the classification to our widest actuality of usage, American Standard dialect.

Formal Usage: In sounds, this level represents precision of enunciation and recognized dictionary pronunciation. Other related aspects are paralinguistic evenness; heightened intonation, even to the point of chant; ritually regulated kinesics (gestures, postures, movements); and group recitation.

The structures of this level are not greatly varied. Often they tend to the old-fashioned, even the archaic, either to heighten or to keep the meanings constant over long periods of time (legal procedures). Some typical formal structures are illustrated below. Note that the phonological aspects cited above are evident, and that the structural ones are both morphemic and syntactic. The representative "we" (a personal tone is seldom used): "We will descend and fold him in our arms" (King Richard in Shakespeare's Richard II)

"We declare ... (A Pope's declaration)

"We cannot approve the candidate's stand on taxes"
(Newspaper editorial)

Third person address: Will the distinguished colleague from New Jersey yield ..." (U.S. Senator's request of a fellow Senator on the Floor)

"Archaic" forms: "With this ring I thee wed" (address, verb, etc.)

Note also the unusual sentence order of P P V.

"We the undersigned hereunto set our names" or "affix our signatures": (electoral petition)

"Sworn before me this day ______ anno ________ (Notarization)

"I do therefore cause the thirtieth day of November next to be set aside as ...." (executive declaration)
"Thou annointest mine head with oil (23rd Psalm)
Verb of wish, request or condition: "Be it agreed between the party of the first part and the party of the second, that ... (contract)

"Whereas ...., and whereas ...., be it therefore resolved that ..." (parliamentary procedure)

"Let us bow our heads in prayer." (religious ritual)

"May you live happily ever after" (ceremonial toast)

Structural completeness and parallelism: "We do not wish to lie, to distort, or to misinterpret" rather than the more ordinary "We do not (or don't) wish (or want) to lie, distort or misinterpret"

"He thinks that she is well" instead of "He thinks she is well" or "He thinks she's well"

The __________ Company hereby insures the life of __________ herein called the Insured, in accordance with the terms of this Policy No. ____,...

Formal usage, then, is as much a matter of structure as it is of word choice. The latter keeps out most, if not all, shoptalk, group lingo, and oral informalities such as contractions. Note, however, that the vocabulary of function words remains the same, showing again that structure is central.

Most literature falls into the category of formal structure (especially poetry), primarily because of its essential nature, as we shall see in the next unit.

Unacceptable Usage:

Phonologically, this level represents a discouragement of excessive regional dialect use. Even in communication of national scope where such is used by comedians, sportcasters, writers, and singers, it conforms to general understandability. Also considered unacceptable are careless, sloppy and slurvian enunciation and pronunciation which disregards standard dictionaries. Overloudness, unpleasant voice quality, monotone, lack of fluency are paralinguistic characteristics frowned upon. Kinesically, vulgar and disrespectful gestures, posture, and facial expressions are out.

Structurally, too, the unacceptable items are both morphemic and syntactic.

Double negative: He won't do nothing about it.
Agreement: He don't know you; There's two of them.
Verb forms: I ain't coming; I seen him; Bob done it.
Adjective instead of adverb: He fights good; It was a real long train."

Syntactically, there is strong reaction against the repetitious use of simple sentences strung together with and; against sentence fragments (verb or subject missing, or inclusions used as complete sentences); against oral cutting of corners in which the listener has to interpret a word or phrase as summing up an entire situation.

Vocabulary taboos are directed against repeated profanity, vulgar namecalling, vulgar words and expressions, and excessive lingo language (of occupation, avocation, age group) - especially in "mixed company" (of age, sex, etc.).

Some literature or parts of literary works fit this category, but again it is primarily a matter of the nature of literature.

General Usage:

General usage is the great middle ground between Formal and Unacceptable that overlaps these at times. You might well say, "What a grand, easy way to settle the classification." But we are not doing so haphazardly at all, when we recall how careful we were to define and illustrate the other two levels.

Some of us were brought up when 4 and even 5 levels were the standard (for instance -- formal, informal, colloquial, slang, vulgate). However, the trend of the past several decades toward a more relaxed attitude on dressing up, company manners, and social customs generally, has had a natural counterpart in a more relaxed attitude toward language. The change in attitude, combined with the nature of language and language standards we have already discussed, has shrunk both the formal and unacceptable categories and has greatly extended the middle ground. This middle ground is expressed primarily in terms of (1) appropriateness to occasion, people and purpose; and (2) the mass communication standard.

We had better cite some examples of how this works out in practice. Sermons used to reflect the style of 17th century translations of the Old and New Testament. This was true of secular oratory as well; witness the speeches of men like Webster and Lincoln (his Gettysburg Address, for instance). Newer Bible translations, plus the wish to appeal more directly to worshippers in their own language, has led to sermons that are far less "formal" and therefore more "general". Let us consider also the informal party invitation. It used to be written more or less formally, depending on the nature of the occasion and the dress desired. Nowadays the invitation is either a short, folksy note, or it is made by telephone.

Phonologically this level permits a very wide leeway, but usually insists upon clarity of enunciation and pronunciation, upon reasonable ease and fluency of speech, and upon at least some concern for keeping one's voice pleasant to the ears of others.

Structurally, too, this level includes the greatest variety of structures. Generally, the complete sentence is preferred, though ranging from the well-balanced ones of careful parallelism to the jargony ones of specialized fields and the slapdash informal ones of the couldn't-care-less speaker and writer. Most of the structures we shall consider in subsequent sections are used at this level.

With regard to vocabulary, the social permissiveness is equally wide. Every level of readability from the Atlantic Monthly, Scientific American or Saturday Review to the simplified classics and comic books is found. A magazine that covers this wide and diverse level is Mad. It also exemplifies our culture's constant juxtaposing of the trivial and the momentous -- deodorant ad and President's address. We are now back at our earlier picture of the national mass media intercom. To us it's nothing extraordinary; it's just life.

What are the consequences of these three levels for us? Denotation and connotation naturally figure prominently in usage. Denotation is dominant in Formal and Unacceptable Usage, but in different ways. In Formal Usage, the constancy lies in restriction of possibilities or variations (connotation), whether in the strict literalness of a contract or insurance policy or the literariness of a strictly structured ceremony or art form. In Unacceptable Usage, disapproval comes as a result of the constant factor. If vulgarity, profanity, lingo, and unapproved grammar become constant, they tend toward the unacceptable; the greater their constancy, the more certain their unacceptability. Note that what has been said in this paragraph holds phonologically, structurally, and semantically.

In the great middle ground, General Usage, connotation (variation) predominates over denotation. The variation is limited only by the elastic boundaries that mark the other, and far smaller, levels. Variation can extend into both, but to a lesser degree into the unacceptable than into the formal. For example, many political speeches, commencement addresses, testimonial talks take on a kind of formal pompousness, but public speaking seldom ventures extensively into the unacceptable.

Now you might see the problem of what language to use as a relatively simple one, since anybody today can recognize the very formal situations and almost anybody can avoid the obviously unacceptable in general company. Everything else falls linguistically in between and so should present no problem. Quite the contrary. If you function in a prescriptive atmosphere in which you are constantly reminded what to say, wear and do in definitely structured and labeled situations, you can learn the system by rote and at least do a respectable surface job. Actually, of course, social relationships are as complex as any human relationships are bound to be, whether we recognize them to be so or not. In a more permissive atmosphere, such as is very usual in our society, we have to adapt and adjust just as surely, and yet often without ready guidelines to help us. The etiquette books, whether social or grammatical, are far less helpful today than they used to be. We have to rely far more on what we learn to observe about people and situations, on considerateness of others as an empathic practice, and on common sense.

Why? Because hardly anyone will tell us if we have talked too much, too loudly, too informally, too pompously, too mouse-like, too irresponsibly, too un-understandingly in a situation. When we don't get the job; when we are not invited again; when we do not get into the organization we wanted to enter; when "their" impressions of us become part of recommendations we never see; when we succeed only in being misunderstood by the person we want most to understand us -- that's the pay-off. Subtly, standards are ever at work.

Sometimes we fight the standards, written or unwritten -- not to retain individual and local color that are all to the good, but simply because we resent others, especially parents and teachers, seemingly forcing us into molds of "correct" usage. Parents and teachers did not set the standards; society, our culture generally, has set them. Parents and teachers seek to make available to you as wide an experience of situations as possible, together with a knowledge of the cultural choices and values involved. This is a gradual and cumulative process; it must be learned in the surest experiential sense, as habit; then, and only then, will you have available in any given situation the usage to take full and free advantage of the choices offered. To use a partial analogy -- only what is already potentially in the computer can come out when you press the button.

EXERCISES

1. Formal usage in the dialect of any special field concentrates on its own terminology; general usage in it means employing those terms that have reached the general public, and unacceptable usage consists in not using, or misusing, the terminology of that dialect.
    (1). Look up an ad in the Scientific American that represents formal usage.
    (2). What kind of special fields are likely to have large general vocabularies? Name some that are so for most of us. Name some that are so for others but not for us.
    (3). Give examples of misuses in a dialect that are likely to be unacceptable.

2. What kind of usage problems are involved in each of the following everyday situations?
    (1). Introducing a speaker to a school assembly
    (2). A prospective employer telephoning you regarding a personal interview in response to your letter of application.
    (3). A prospective employer interviewing you for a job, speaking informally to put you at ease
    (4). A conference among your mother, father, teacher and you, regarding your college potential
    (5). You meeting someone from another country (and perhaps the family) in (a) your home-town (b) his home-town
    (6). You meeting a celebrity at a small social affair
    (7). You being introduced to a new friend's parents

3. List several situations you might encounter and the language usage factors involved.

12.13. American Regional Varieties and Levels. Since we are primarily concerned with American English, we should know something of its usage development still evident in its regional dialects. These dialects are gradually being recorded in a project of regional language atlases -- maps of regional speech patterns -- one of which, the Linguistic Atlas of New England, has been published. Several others are under way. Together they will eventually form the Linguistic Atlas of the United States and Canada. This work in progress has already established three general areas of American English.

| | |
|---|---|
| Northern: | New England, New York, and upper New Jersey and Pennsylvania westward to the Mississippi |
| Southern: | Southern half of Delaware and Maryland and southwestward east of the mountains (Appalachian, Blue Ridge) to north central South Carolina and below that westward to the Mississippi |
| Midland: | The dialect between Northern and Southern, subdivided into Northern and Southern influence areas. |

Each of these major areas is subdivided into a half dozen or more sub-dialect regions. Some of these are important even when they cover a comparatively small territory, like Metropolitan New York. The state of language usage from west of the Mississippi is relatively new to systematic study; it is therefore often labeled "Regional Dialects" section. Further variations are added by the accents of people from different nationality backgrounds who learn English as a second language in their teens or later. Also, people today move about and travel so much that clearcut differences become rarer and overlaps become more and more frequent. Finally, each of us individually, after acquiring certain regional patterns as a child, takes on all kinds of specific influences and overlays from people of other regions, so that one turns out to be quite a mixture.

Each of the major areas has certain characteristics of pronunciation (sound), grammar (structure), and meaning, in both varieties and levels. We have already noted some of the regional variations in pronunciation (Chapters IV and V). Thus Metropolitan New York has hosts of people who pronounce /ɨr/ as /oy/ or /ɨy/ in such words as turn, bird, ermine, although the educated New Yorker tends to frown on it. This is true of the educated person from southern Ohio who disdains wash pronounced /warš/. Can you identify any pronunciations of your region or locality that do not have general social approval there? Sometimes entire dialects are considered low status, as London Cockney by most educated Englishmen, or Midland Mountaineer by most educated Americans.

To these varieties and levels of pronunciation, and those of vocabulary considered earlier, must be added those for the third language component, morphology. They are of course grammatical. The sentence, past tense,

I (seen, knowed, give, writ) him

is acceptable in many circles. But all educated people avoid it. On the other hand, it's me and not me are accepted and used by most educated people in everyday talk. Again, ain't I is frowned on by the educated, some of whom will accept and use informally aren't I. Regional expressions are often generally tolerated: Inland Northern I waited on (you, the bus) instead of the more usual wait for. From the same region come all the further, the cat wants in, and Anymore it's getting harder to find drugs in a drugstore; all are rather generally used, often also by the educated. Other regions seem to find them quaint and so do not demur. Regional differences in past participles of verbs become optional in dictionaries: strived, striven; so do simple past variants: sank, sunk; shrank, shrunk; sprang, sprung; shone, shined. Levels in regionalism can be illustrated by a related verb form, the past tense clumb for climbed; it is widely accepted Midland, but educated speakers use it only among fellow natives and for homespun or comic effect. The western allowed, holding an opinion, as in "He allowed we'd have to work overtime," is another example.

We can now see that there are both general and regional varieties and levels. A case is sometimes made for calling the levels "social varieties," a term meant to minimize the social snobbery that may seem implicit in anyone looking down on another's use of language. However, acceptability is a different matter from mere variation; and snobbish attitude is unmistakable to those at whom it is directed, no matter how discreet the language in which it is put. We remind ourselves that this is not only educated talkers looking down on the language of the uneducated; it is just as often the reverse, the ridiculing of precise language use by those who don't have it. In between is one group who look down on "learned talk" as unmanly, but make sure everybody knows they themselves can use such language. And there are, of course, all kinds of gradations in the scale.

12.14. Our English and Indo-European Language Context. Added to the variations and levels of social groups (dialects) is our own individual language usage (ideolect). We can see again why it is difficult to say what the English language really is. Since it is a group of various dialects, we must be careful not to assume a single standard form of English of which all dialects are variations. Historically, English began as Germanic dialects (those of the Angles, Jutes and Saxons), influenced first by Scandinavian languages and then by Norman French, itself a mixture of Germanic and Romance dialects. Old English developed as four dialects, variously interacting and developing into four Middle English equivalents, one of which (influenced by others) gradually emerged as the dominant one, though with the others continuing as influences upon it. Then that dominant dialect (the London mixture of East Midland, Southern) became the one most frequently exported. The exported versions then developed along regional lines, such as American, South African, Indian, and Australian English. These subdivided into varieties in turn, as we have seen in our own American English. Homeland British English has not stood still either, but developed along its own varied lines.

And the context is even larger. English is one of the Indo-European languages that predominate in western Europe and are fairly strong in Asia as well. All these languages structure roughly in the same way -- with parts of speech much like ours and syntax combining them like ours. Actually, as we have noted repeatedly, English has emerged (even more strongly than the others) as a predominantly word-order language. What does this mean in the larger sense? First, because we read and write from left-to-right and top-to-bottom, we tend to do things generally in those patterns. Second, our concern for ordering is shown also in our ordering the things to be done during the day; therefore we become very time-conscious. Third, if we add to these our dependence on word order, we see some of the reasons for our insistence upon putting everything into logical order.

This tendency to be rather strictly logical is so strong that artificial devices to break out of it have to be thought of. Thus, in recent years we have heard a good deal about brainstorming, a procedure in which people make suggestions for problem-solving literally off the top of their heads and leave the consideration of their practicality until later. You see, other languages are not as linear as ours. Some languages, for instance, pattern in single constructions which are their units of syntax much as the sentence is ours. Others have only one tense for the verb, the present. Such instances are legion.

In short, we are so much affected by our native language or languages (we may grow up as bi- or even tri-lingual) that our very thinking is molded by it. Even when we become aware that other language and thinking patterns work as well as ours, we subconsciously still follow our own. This centralness of language to our lives, from smallest to largest context, begins to indicate the full appropriateness of a statement often used by people in a relatively narrow sense: "Your language is you." Our language is not only as definite a part of our behavior as our clothes and manners; it far surpasses these in importance, since it makes all life as we know it technologically possible. Without it, we could not pass along what we learn from generation to generation, adding to the store constantly, In fact, a good case can be made out that we think only in language, if we mean by "think" relating things. We often do such relating without thinking, but verbal behavior led to the habit.

## EXERCISES

1. Look up a detailed weather map and forecast in a current newspaper, and list all the usages you find peculiar to the field of weather.

2. Which of the following television terms would you classify as belonging to General Usage: pan, town crier, viewer, audio, bull frog, gallows, zoom, woof, hiss?

3. Compare the meanings of the following in American and British English:

   a bonnet
   lift
   interval
   mineral
   fly-overs
   chemist
   greasy
   the underground
   a flat

4. Dialects other than the standard spoken have gained in status in England with television. Can you think of any reason(s) for this? Is there a similar trend in the United States, do you suppose?

5. In what way are Southern Negroes handicapped by dialect when they enter the northern labor market?

6. What nationalities and dialects are represented in such James Fenimore Cooper novels as *The Spy*, *The Pioneers*, and *The Prairie*? In such Willa Catha novels as *O Pioneers* and *My Antonia*? In O. E. Rølvaag's *Giants in the Earth*? In Hamlin Garland's *A Son of the Middle Border*?

## THE DICTIONARY

We return now to the very usual answer given when we ask where words are - "in the dictionary". Note that here the word usually does not mean just one, for we all know there are many dictionaries and that there are even four or five desk dictionaries most schools would rule acceptable. The article the seems, however, to suggest that all dictionaries are alike enough to be termed the. This is only relatively true, since even the acceptable ones vary in the words included, in pronunciation keys, in order of definitions for each word, in many spelling variations, and in usage labels. But let us start with the specific rather than with the overall.

12.15. Meaning and Dictionaries. Here is the entry in a 1963 edition of a generally accepted desk dictionary for fusion, a word that has an old ancestry but also some very recent meanings:

> "1 a: the act or process of liquifying or rendering plastic by heat b: the liquid or plastic state induced by heat 2: a union by melting: as a: a merging of diverse elements into a unified whole b: a political partnership: COALITION c: the union of atomic nuclei to form heavier nuclei resulting in the release of enormous quantities of energy when certain light elements unite"

Earlier we found that denotation is the constant factor in meaning and that connotation is the variable one, the environment in which the constant functions. Here the constant (denotation) is the notion of more than one separate entity melting together to form one substance. The variations are the ways in which this happens, meanings 1a, 1b, 2a, 2b, and 2c. These are the connotations of the word fusion, and only a context or structural environment will tell us which of the connotations is intended. Thus if I say

> He was the candidate of the Fusion Party

we would know at once that connotation 2b is the one intended. But here the word is used as a proper adjective applying to an actual political party somewhere. Thus we can see that meaning 2b is in turn a denotation that has its own variables or connotations; political meanings of the word differ in the following sentences:

> He was the candidate of the Fusion Party.
> He was the candidate of the fusion parties.
> He was the logical candidate for any fusion parties.

Not only the general structural environment makes a difference; the specific factors do too: the capitalization, the words logical, of the, and for any are variables that also help make a different version or connotation of the same notion of fusion - 2b. And the same procedure can be followed for 1a, 1b, 2a and 2c. We repeat: each word will have in specific structural environments the connotations of its different meanings; and each meaning in turn has its own various structural environments or connotations.

Thus far we have really dealt only with linguistic environments, but there are non-linguistic ones as well. Consider the ordinary conversational sentence:

He's a kid.

Depending on how you say the same sentence, I will get a different connotation. How would you say it if you wished to indicate that he is only a kid? that he is a kid but ought to be grown-up? that he seems older than his years?

We have here our old friends, the suprasegmentals and paralanguage; and here they give us at least three variations, or connotations, of the same meaning of kid, a young human between tothood and adulthood. That is a somewhat indefinite spread in itself, which makes possible many variations or connotations for the age of "kids" (tots, children, youngsters, teenagers, adolescents, young adults). Kinesics, our bodily communication, is also usually a part of such differentiation, or underlining, of our language intent.

But there are also broader cultural connotations involved. Such a use of kid is basically American and not, for instance, British. Its use in American English, particularly in informal oral situations, is rather common. Its use in British English might be taken as an undue liberty, even an affront. Or consider our main example, fusion. The very words used in the several meanings have connotations for us they would not have had for any people prior to 1900 -- plastic, element, atomic nuclei. On the other hand, words do not only acquire new variations or connotations; they also lose old ones, so that finally these meanings and even the very words themselves are marked "obsolete", eventually to disappear from desk dictionaries altogether.

Still other connotations can be found. We spoke of the cultural connotation of rat for us, as against that of other cultures where they are used for food. Is our cultural connotation of distaste to be found in our dictionaries? The second meaning for rat is the one we have been using: "2: a contemptible person as a: betrayer; b: scab 3 b; c: informer 2." The numbers which follow b and c indicate that the 3 b and 2 meanings of those words apply. So our attitude toward rats is found in the unfavorable things we attribute to human beings by calling them rats.

Another point should be made about meanings in dictionaries: all use some kind of order. Some go from most recent to most remote; some reverse this order and list meanings chronologically; still others list them by frequency with the most usual use first. We see, consequently, that from dictionary to dictionary we have denotative constancy, the essential meanings, and connotative variation, the order in which the meanings are listed. Since we have already stated that even the leading dictionaries vary in several ways, we can say that the whole information for each word included in all will have connotative variation in sound, form and meaning.

Finally, we come to the designations of synonyms, analogous words, antonyms and contrasting words. Dictionaries are not at all equally full in their treatment of these. Some merely list synonyms. Other distinguish between or among synonyms, with or without sample sentences. Some give antonyms, most do not. Our entire discussion regarding context and denotation and connotation apply to this aspect of dictionary entries. No two words can have precisely the same meaning; the multiple factors at work with the use of any word in any context and situation are sure to present differences. Therefore, the meaning that synonyms share is the denotative constant; the distinctions made are the connotative variations. The extension of these variations bring analogous words, those similar in meaning but not as closely so as synonyms. Each of these in turn has its own synonyms.

Antonyms are also a literal impossibility; no word can be the precise opposite of any other. Take, for example, *cold* and *hot*, *fast* and *slow*, *white* and *black*. The first two pairs are directionally opposite, but not exactly so, since we do not know how fast is fast and how slow is slow and where they tend to meet. The third pair *white* and *black*, are, respectively, all colors and the absence of any color; do we actually have the latter around us? The meaning that antonyms of a word share is their denotative constant (temperature, speed, and color); the distinctions between or among them are the connotative variations (white and black, red and green, light and dark). These too have an extension (as synonyms have to analogous words); namely, to contrasting words.

The full complement of the four is usually found only in unabridged dictionaries or in specific dictionaries of synonyms. Let us look at an example of all four from an entry in *Webster's Dictionary of Synonyms*:

*Combat*, v. *Oppose, resist, withstand, antagonize

Ana. Cope, fight, *contend, battle, war:
*attack, assail, assault, bombard, storm.
Ant. Champion: defend. - Con. Protech, shield,
guard (see DEFEND): *support, uphold, advocate:
*maintain, justify, vindicate.

Here the v. identifies combat as a verb. There is a separate treatment of the noun. The first row includes the synonyms. The asterisk on oppose means that one must look up that word to get the distinctions among these synonyms, including also quotations from eminent writers. Next follow the analogous words, the distinctions among which are given under contend and attack (asterisks). Note that combat actually has two sets of variations, separated by the colon. If you are wondering whether or why these two sets ought to be kept distinct, look up the distinctions for each set under contend and attack. Next follow the antonyms and the contrasting words, with the latter also having two sets of variations.

Our primary point in bringing out all this detail about the treatment of meaning in dictionaries is that our most frequent use of them is "to look up the meanings of words," as we say. Yet often we do not take full advantage of precisely those elements of a dictionary entry most practical for our own use of words -- the distinctions of meaning and the use of the words in context. The thorough exploration of a single word or word cluster in the way we have just been doing it can help build a sounder vocabulary than most word lists can.

Our vocabulary, we remind ourselves from an earlier section of this unit, consists of distinctions learned through our experiences, not any number of words we have tried to memorize.

CUMULATIVE EXERCISE (STEP 1)

Collect various desk dictionaries, especially Webster's Collegiate (Sixth Edition and Seventh Edition), Webster's New World, Thorndike-Barnhart, Winston Simplified, Funk and Wagnalls Standard Desk, American College Dictionary. Divide the class into groups, one for each dictionary, for a comparison of the dictionaries. For the first part of the comparison, ascertain the order in which variant meanings of words are given. Place your findings on a sheet of paper so that the sheets representing the various dictionaries can be placed side by side.

12.16. Phonology/Morphophonics and Dictionaries. Dictionaries vary in their keys to pronunciation. These are listed in detail in the introduction and in a summary of the most frequent ones at the bottom of each page. Words are usually presented in syllable form, though sometimes, as in the Oxford English Dictionary, this is not the case (syllabification will be discussed at greater length in the following section). Pronunciation is variously enclosed in / /, \ \ ( ), the first being preferred by most linguists.

There are often two or more pronunciations. Usually some system is used to indicate whether these are equal in frequency or not. And all dictionaries do not agree on the frequencies, or preferences, as some term them. Again, there is great diversity in the extent to which regional dialect variations are indicated. Some dictionaries restrict themselves almost entirely to how "educated speakers" pronounce. This is an unreasonable expectation, since almost all highly educated and articulate people reflect their native dialects: recall the late President Kennedy's adding /r/ at the end of vowel-ending words like idea and using /ə / instead of /r/ for the √r/ morphophone on words which have a final /r/ in most standard dialect pronunciations. Up to 1949 and the publication of The American College Dictionary, edited by Clarence Barnhart, leading dictionaries had used New England pronunciations predominantly, despite the fact that the great majority of Americans did not use them at all. Dictionaries before that tended also to give New England as the standard. The switch to Inland Northern is not merely one of switching standards, for Inland Northern is today used simply as a base (not a standard) from which to demark usages of other dialects, and it is used because it is the dialect that is most widely used. Let us remind ourselves once more - the fact that more people use this dialect than use any other of our major dialects does not make it either a better one or the standard one. For the same reason, we cannot think of Inland Northern as the denotative element of which the others are connotative variations. Having said all this, we must say also that some dictionaries, especially the run-of-the-mill kind, still treat one dialect as a standard of which others are variations. This is only one reason of many for owning one of the reputable dictionaries.

No dictionary as yet follows a complete phonological system; that is, one which accounts for all possibilities in pronunciation. Here is just one example that will be clear to you from your own experience in phonology. The Webster's Seventh New Collegiate Dictionary (1963 uses /i/ but no /ɨ/. Therefore, in the many words beginning with em- and en- and with strong stress on a later vowel, it gives almost all of these as /i/, a pronunciation that will not hold for all. Other dictionaries use /ə /. Actually, these symbols represent three different phonemes: /i/, /ə /, and /ɨ/. Again, the word admiral is given as /-mərəl/, yet many people sure use /ɨ/ especially before /r/ and some as well for the final vowel. A third instance is found in words beginning with de- with strong stress coming later in the word. Most are given as /di/. The /i/ and /ə / will simply not cover all eventualities. The use of the same basic written symbol for different pronunciations also seems undesirable: /a/ as in back, ā as in bake, ä as in *cart*. The whole problem of showing vowel lengthening is unsatisfactory too. Can anyone really see sense in a progression from /e/ in *less* to ē in *easy*? Such instances make sense to anyone only when treated morphophonically, as in these units. A system of morphophonics has not yet been available to any dictionary makers, though, as when they write /di/ for *de-*, they are perhaps unknowingly responding to the fact that /ɨ/ and /ə/ and /iy/ are one morphophone, √iy .

Another sense in which dictionaries differ phonologically is in showing stress. Some show primary and secondary as /′, some as //. Not a single one indicates that the pattern of stress undergoes change as soon as a word becomes part of a phrase or sentence. Nor would any student of English get the notion that stresses work together with some regularity, in words and in larger units. Happily, dictionaries seem now to be on the way toward a more complete stress system, as some show a primary and two secondary (obviously secondary and tertiary) stresses.

You have already seen (in the Unit on Spelling) what variations exist among dictionaries in the listing of spelling preferences. The dictionaries now reflect the long prevalent notion that written English is an imperfect phonemic system. You know, of course, that recent discovery has established it as a morphophonic system. The issue of the moment really is how that will help you locate words in the dictionary for spelling.

English teachers and texts perennially send students to the dictionary to look up spellings of words. This becomes a difficult procedure, however, when unstressed vowels do not identify themselves. One technique we have already suggested is to say to yourself other words with the same primary base; this very often brings out the letter used in a particular instance of /ə / or /ɨ/. Still, the procedure will be only partially helpful. The essence of mastering spelling is literally to learn the morphophonic system -- the equivalencies between English writing symbols and the oral sounds for which they are used, and the particular conditions under which they are used. This is not unlike mastering the multiplication table or essential algebraic formulas and functions to help you solve problems involving mathematics.

One final caution must be kept in mind about spelling, the written version of English. It is just that -- the written version of the language. The fact that the written version is common to the various levels does not make it *the* language, nor even the denotative element of which the dialects are connotative variations. We must not confuse the language system with the writing system.

Let us conclude this section by pointing out an obvious fact: dictionaries vary in linguistic effectiveness, and even the best fall short simply because our knowledge of the English language is growing so considerably that it is in its way as hard to keep up with as are the new math and physics. You are, therefore, indeed part of a new advancement in scientific knowledge, not just of some person's notion of a new way to teach the same old stuff.

## CUMULATIVE EXERCISE (STEP 2)

1. List the pronunciation symbols (phonological system) used in the dictionary your group was assigned in our comparison.

2. What are the stresses shown by your dictionary?

3. List the spellings for the following words given in your dictionary:

carburetor
monied
endure
catalogue
instill
syrup
eyeing
peddler
develop
gaiety
millionaire
moveable

cookie
pixie
gauge
dullness
skillful
whiskey
inclose
aesthetic
judgment
license
goodbye
caulk

installation
driest
amoeba
fulfil
hearken
buses
indorse
gypsy
adviser
lovable
chaperon
employee

12.17. Morphemics and Dictionaries. Segmentation is represented in dictionaries by syllabification, dividing words into syllables. This is not a true segmentation because it is not fully systematic. First of all, dictionaries state that this is often done conventionally for and by printers. Thus hatched is divided hatch-ed for possible line division in printing, even though the past tense is pronounced as a single unit or syllable. A second group of words is divided morphophonically. Words with double consonants furnish a ready example: col-lect, mat-ter, travel-ling. Third, a word like motor is divided mo-tor, which is a phonological division paralleling pronunciation, but it fails to consider that the primary base is mot- not mo-. On the other hand, color is divided col-or, which is a proper morphemic division, col- being the primary base. You can see that dictionaries segment phonologically, morphophonically, morphemically and arbitrarily (by printers' convention). The procedure is so inconsistent that it is asking the impossible of children to learn to syllabify. Eventually, dictionaries will have to reach an overall system of segmentation, or at very least, one consistent on some linguistic level, perhaps discounting the arbitrary one of printers altogether.

Dictionaries list the usually recognized prebases, postbases, subbases and paradigmatic suffixes, but miss, for example, the nonderivational base extenders. And as we have seen, primary bases are often not identifiable from the syllabicated listing given in most dictionaries.

Desk dictionaries have traditionally included a summary of language aspects like grammar, punctuation and spelling. Webster's Seventh no longer does so, on the theory that these are not properly within the scope of a dictionary and that they cannot be adequately covered by the limited treatment possible in such dictionaries. This seems a wise decision, as your own travels through these units and your previous experience with them will have shown you. Basically, grammar is represented through the identification of the words as parts of speech. The variations listed reflect how well dictionaries keep up with contemporary usage, some more closely than others. These variations are usually of two kinds: those of roughly equal usage (dived or dove for the past of to dive) and those which are not (courts-martial, but court-martials also coming into general use). A version about to make the dictionaries is mother-in-laws as an alternative to mothers-in-law (note that the possessive has to be formed at the end in either case, my mother-in-law's house).

A comparison between the dictionaries of today and those of 20 or 30 years ago will reflect a tendency we have already remarked: for a word in one part of speech to be converted to use as other parts of speech. Some words exist and function as three (go, run, well) and four (fast, slow) parts of speech, these examples being early versions of the pattern. Many new words enter such multiple status and function almost at once: the telecast, telecast director, to telecast; the blast-off, to blast off, blast-off conditions. Dictionaries confirm the growing need to identify parts of speech by syntactic function as well as by morphemic definition -- indeed, in every way possible, to help us in listening and reading, speaking and writing.

## CUMULATIVE EXERCISE (STEP 3)

1. Check the words in Step 2 of the Cumulative Exercises in your dictionary and give their syllabification.

2. What are the plurals given for the following: court-martial, attorney-at-law, mother-in-law, brother-in-law, sister-in-law?

12.18. Etymology and Dictionaries. Etymology is the tracing of word derivation. Some dictionaries begin with the earliest possible ancestor of the word; some begin with the most recent. The latter is perhaps more helpful to the ordinary person, because he can often see the historical pattern more easily by starting with the present word and its immediate predecessor.

Word etymology covers form and meaning; the phonology is available only to those who speak the language from which the particular word is derived. We usually think of the structure only, or primarily, as an aid in spelling, and even then we make scant use of it. We can, however, use the dictionary etymology in several ways.

The derivation is shown first in English, as far back as it will go, then it will turn to other languages, again as far back as possible. Thus the word alkanet in Webster's Seventh, bears the following history:

"(ME, fr., OSp alcaneta, dim. of alcana henna shrub,

fr. ML alchanna, fr. Ar. al-hinnå the henna)".

We see that the word entered our language during the Middle English period from Old Spanish, which in turn derived it from Middle Latin (remember that the Romance languages developed from popular Latin), which must have picked it up from the Arabic in the heyday of its later (post-classic) trading period. The word is therefore non-Indo-European in origin, yet has had quite a journey through Indo-European.

Here all the evidence is available and clear, because from is used throughout. Sometimes this dictionary has to resort to "der. of", derivative of, or even "akin to", because the direct genealogy remains incomplete. Wherever possible, even as in our example, both lexical meaning and form are given for all stages of a word's development. Perhaps it should also be added that whenever an English word is borrowed from a tone language -- that is, a language (like Chinese) which makes distinctions primarily through tone instead of stress as English does -- the tone levels are indicated.

One other development needs mentioning, and that is the rapid growth of scientific terms in every branch of science, with a certain number inevitably becoming part of our general vocabulary and so candidates for the dictionaries. Now scientists the world over are working together closely in research, more so than ever before. As a result, many terms crop up almost simultaneously in various places, so that the language of origin is not traceable. This is especially true of the computer terms that have become commonplace, as we noted in the historical unit. These are often quite removed from any particular language, being made up mechanically from elements of scientific Latin and Greek. As an automated product, they cannot even be attributed to the two languages which form their elements. Webster's Seventh lists all modern scientific terms whose language origin is unknown or unascertainable as ISV, International Scientific Vocabulary.

Now all this is interesting for the specialist in linguistics, or even English teaching; but what can it possibly do for you? It used to be said that if you knew Latin you could (1) spell English more readily, and (2) know English grammar better. Both os these notions we have in effect disproved, for English has its own systems of morphophonics and segmentation, as well as a grammatical development radically different from that of Latin. However, since most Latin words came to us through French rather than directly, a knowledge of French ought to be helpful. And it is. But we are really skirting our original question.

Since you have learned a system of segmentation wholly applicable to English, you can use etymology to reassure yourself about primary bases. If you are in doubt about some of the other segments traditional to English, etymology is again helpful. If the base extenders are difficult to establish, a look at the borrowed forms will often aid in establishing what bridge must have been used to join other segments to the primary base. More remotely, but nevertheless important, you will learn much about the specific development in English, as well as how language borrowing, adaptation, and change resulted in the current product -- the words and structures you and I are using today.

## CUMULATIVE EXERCISE (STEP 4):

Give the symbols for and the order of the derivation system used by your dictionary.

12.19. Usage and Dictionaries. Earlier we said that dictionaries nowadays carry fewer usage labels than they did 20 years ago. There is a difference even among the "modern" ones. Webster's Seventh has, aside from major dialect designations, only the following "status labels" (its term): obsolete, archaic, slang, substandard and nonstandard. "The stylistic label slang is affixed to terms especially appropriate in contexts of extreme informality ..." begins the short explanation. The words to be highlighted are appropriate and context. Substandard here means general usage different "from that of the prestige group;" for example, the instance of drownded for drowned. Ain't is also classified so, but only when used in the sense of have/has not ("I ain't got no body"). Nonstandard applies to "a very small number of words" in too general use to be labeled substandard; irregardless is the example. The distinction seems minor; since it affects so few words, the two designations might well substitute for our "unacceptable" in American Standard dialect (though some of the items are acceptable in regional dialects).

The first of the "modern" dictionaries, the American College Dictionary, lists only "levels" of usage, aside from regional dialects (note the quotation marks to indicate disagreement with the prior usual interpretation of the term). It has Archaic, Obsolescent, and Rare to cover the area of age. It also has the labels "Poetic", "Literary" and "Humorous", none of which needs explaining. Then there is a wide level called "Colloquial", defined as primarily the usage "of the polite conversation of cultivated people." Yet irregardless is listed under this label! Then comes slang, already with the recognition that this is a difficult label to pin on anything except under certain circumstances. Guy in the sense of fellow, is listed here, as in Webster's Seventh, as slang. The lowest level is Illiterate, generally "the language of the uneducated."

| American College Dictionary | Webster's Seventh |
|---|---|
| (Undefined-most words) | (Undefined-most words) |
| Colloquial | Slang |
| Slang | Substandard |
| | ( and |
| Illiterate | Nonstandard |

These profiles show the few levels now used. The earlier ACD has more varieties and one more level. This level, Colloquial, reflects an earlier stronger distinction people used to make, between their writing and their speaking.

The comparison also illustrates the increasing difficulty of usage designation. On the other hand, the limited number of levels in both may well reflect a changed attitude of dictionary makers about what a dictionary ought to do. There is a growing belief that dictionaries ought simply to reflect and describe current language usage, not to serve as an etiquette book of standards for proper language behavior, especially since that is so much a matter of specific context. It is this idea underlying Webster's Third International Dictionary (1962) which set off such a storm of protest about abandoning standards. A collection of reviews of it has been made (That Dictionary, edited by James Sledd). Many criticisms show that the writers often had very personal usage preferences they wished to preserve. This fact should not, however, obscure the two schools of thought about dictionaries:

1. That dictionaries should reflect as objectively as possible the language use of the time when issued.

2. That dictionaries should reflect the language use of the time and lay down guidelines for usage.

Purpose (1) is held by today's major dictionary makers, linguists, and a growing minority of other specialists and teachers in languages generally and English in particular. Purpose (2) is held by a very few professionals in the language field, by most of the writers and editors of newspapers and general periodicals issued for highly educated readers, and by the majority of teachers of foreign languages and English. Where will the conflict lead?

First, the Third International is a fact. The cost, effort and time to produce such a work do not point to another edition soon (the previous edition preceded this one by nearly 30 years). Second, there is no sign that a new edition would abandon purpose (1); quite the contrary, the editor-in-chief, Philip Gove, and some of his associates have been speaking at meetings and forums all over the country, seeking to lead the general public to an understanding of linguistic theory and method. Third, the change, ferment, and technological complexity of the social and communication context in which we live necessarily has its influence on language usage as well. We cannot pretend that language usage has little or nothing to do with other aspects of social life. If we do, we will have English classrooms reflecting so little of real life that they will not prepare students properly for that life. The so-called "new" view of dictionaries is here to stay. We need hardly remind ourselves that it puts a greater burden upon us for developing our sensitivity to what language is appropriate, for whom, on what occasion. If we prefer and achieve greater freedom, we also have to accept the responsibility that goes with it.

## CUMULATIVE EXERCISE (STEP 5)

1. List all the usage labels of your dictionary and indicate what each means.

2. Class task: compare the dictionaries which your various groups have studied, and draw conclusions about the samenesses and differences you have found. How would you now interpret the direction, "Look it up in the dictionary"?

## LANGUAGE AND COMPOSING

12.20 Language and Thinking. It has often been said that speaking or writing is basically thinking, so that if we improve our thinking we will also better our writing. This notion is based on the belief that we think in words; therefore, any improvement in thinking will mean a corresponding improvement in wording. But this is one of those semi-truths that have to be examined more closely. You will doubtless agree that one can fix a motor and yet not be able to tell others clearly and precisely how to do it. On the other hand, you have also heard people whose talk and writing are fluent but who say little worth anyone's while.

Here are some basic kinds of thinking we use in everyday life; we refine them to precision in our more deliberate and logical efforts like problem solving and criticism. See if you know how each functions and can give an example of its use in a sentence.

1. Putting things (broader term than objects) in order.
2. Generalizing
3. Defining/Identifying/Characterizing
4. Choosing
5. Comparing and Contrasting
6. Showing Dependence (Conditional and Cause and Effect)

These thinking processes can be carried on at greater or lesser length and in many combinations. It is interesting to note that our basic unit of continuity, the sentence, reveals in various patterns the very kinds of thinking just listed. Since a sentence exists in a continuum and itself includes relationships whose suprasegmentals and paralanguage require end and mid punctuation, we can see the structural signals, the lexical meaning, and the social meaning, all working together (with the aid of punctuation in written expression).

Let us remind ourselves that every sentence represents not only a thought process or combination of such; it also represents an attitude or point of view that its narrator wants to convey:

> The house is a one-story ranch type, with glass making up as large a part as wood in the construction of its walls.
>
> The house is all glass and view, a perfect merging of indoors and out.

These two sentences are roughly making the same point about the house. The narrator of the first is obviously trying to be descriptively objective. We often think the first represents absence of a point of view. It is not so. There is no such thing as anything spoken or written without an attitude or point of view. The point of view is precisely to be as descriptive as possible. The second narrator is making a strong comment. Attitude, as expressed in the language itself, is usually called tone. Most kinds of tone are self-explanatory: serious, comic, heroic, satiric, sentimental, neutral, etc.

Once a purpose or point of view is established for even an isolated sentence, its speaker or writer has to remain faithful to that purpose. Sometimes it is his duty to be factually complete:

> The garden was next to the house (front, back or side?) with bands of rosebushes, vegetables and flowers (which band is closest to the house, etc.?), stretching parallel to it (to its length or width?).

When one tells of things having a certain spatial relationship, that relationship must be made clear at every step to the potential audience. One cannot just jump from one item to the next without losing the reader. Now try this sentence:

> At least one phase of our foreign policy seems beyond dispute: the briefing of State department officials by the Pentagon brass.

Considered by itself, this sentence changes tone at the very end with Pentagon brass. In a context of satire this might be all right; but here, definitely not.

Every sentence, then, has an established point of view to which the writer has to remain true throughout, including order, tone, and the structural signals and semantic progression that, as we shall see, are necessary aids to the reader.

12.21. Ways of Making New Sentences. Our primary concern now will be the application of what we have been learning about language to our own language composing, especially writing. This seems an easy enough task, considering that we write in sentences and use only a good handful of sentence patterns. Two avenues of improvement seem logical: isolated sentences and sentences in continuity. There are also two ways of improvement: to work with the sentences and continuity of others, and to make our own.

What can we do with the sentences of others in a composing sense? We can substitute within, add to, or duplicate their patterns. These procedures can be as simple or complex as we choose to make them.

Substituting:

> The house on the corner is red.

Think of other ways to fill the place filled here by red, remembering that one test is to fit the word also before house (The red house on the corner is red). A third grader might not get much beyond other colors.

You can be quite inventive, having had far more actual and language experience. The point is, of course, to make substitutions as specifically effective as possible, not vaguely to add descriptive color. Only gradually do children begin to think of how each element of a sentence affects substitutions for every other element. Here for instance, subsituting black for red is probably not realistic for a house, is it?

Adding:

Try another sentence.

The ______________ house blended into the New England village.

Here you can add as many modifiers as you wish. Now a third grader might well know so little about New England that he could not be specific in his choices. One can use general words like new, big, small. The restriction (connotational as well as denotational) brings a challenge. The challenge can be broadened by subsituting other locations for New England (Iowa; Hudson Valley; Natchez, Mississippi), and even other environments for New England village (Swiss Alps; West 82nd St., New York City; Russian steppes). In short, you can make the substitution and adding procedures as diverse and interesting as the backgrounds and knowledge of your class.

Duplicating:

The method of duplication is simply to add sentence to sentence, naturally with appropriate connectives and punctuation.

The house on the corner is red.

The house which has just been built on the corner is red.

The house on the corner is red, and the next one is yellow; that's quite a combination.

12.22. Review of Basic Sentence Patterns. As you will recall, sentences include primary constituents: subject, verb, complement. These appear in a rather small number of combinations called the basic sentence patterns, which can extend themselves only by modification, by duplicating the principal constituents or by duplicating themselves (the basic sentence patterns). Let us review these basic sentence patterns.

1. Subject$^1$ Predicate$^1$
Birds sing.

2. Subject$^1$ Predicate$^1$ Complement$^2$
Birds sing songs.

3. Subject$^1$ Predicate$^1$ Complement$^1$ Complement$^2$
Birds sing us songs.

4. Subject$^1$ Predicate$^1$ Complement$^3$
Birds are animals.

5. Subject$^1$ Predicate$^1$ Complement$^4$
Birds are beautiful.

6. Subject$^2$ Predicate$^1$ Subject$^1$
There are birds here.

Subject$^2$ Predicate$^1$ Complement$^4$ Subject$^1$
It is wonderful to have the birds back.

These are the major patterns. They make up more than 90% of all our discourse, as per study reported by J. N. Hook and E. G. Mathews in their Modern American Grammar and Usage (1956; pp. 80-93). Here are some minor patterns to add to our list:

7. Predicate$^1$ Subject$^1$
Are the birds back?
Is he here?
Here are the boys.

Predicate$^1$ Subject$^1$ Predicate$^1$
Do you have a car?
Did she drive?
Then was she in her element.

Predicate$^1$ Subject$^2$ Subject$^1$
Is it a nice day?
Was there a crowd?

8. Subject$^1$ Predicate$^2$
Songs are sung by the birds.

9. (Subject$^3$) Predicate$^1$ (Subject$^3$)
Come here.
John, come here.
Come here, John.

10. Subject$^1$ Predicate$^1$ Complement$^2$ Complement$^5$
They elected Jim president.

Let us now consider structural significance, lexical meaning as related to our basic thinking patterns, and social meaning - all working together in sentences generally and in certain sentence patterns particularly.

## 12.23. Basic Thinking Processes and Basic Sentence Patterns.

I.

Potatoes
Steak
Margerine
Butter
Celery
Cookies
Cheese
Eggs
Pork Chops
Bread
Milk
Oranges

Steak
Pork Chops
Cookies
Bread
Margerine
Butter
Cheese
Eggs
Milk
Potatoes
Celery
Oranges

Which of these two lists do you feel to be more helpful? Why? Would you call the first list a random one? Why or why not? How did you automatically identify which list is the "first" one?

Germany, United States, Japan, Canada, Great Britain, and Australia qualified for the soccer semifinals.

The Scoutmaster chose Bill, Tom, Henry and Ed to stand the first camp watch.

Do these sentences have anything in common with the preceding lists? We are ready now to suggest that the basic thinking process at the heart of all four examples is listing. The essence of all listing is putting things in order, either random or according to some pattern. You may know from mathematics that no one can think up random numbers; we think up things by association in our heads. When mathematicians want random numbers, they have a machine supply them. Our first list is not a random one for an even more obvious reason. What is that?

What are the kind of lists in the two sample sentences called? These concern us here far more than the other kind of lists, because they appear in sentences. You know of course that items in a series should be all of a kind. This is true for both their lexical meaning (all animals or groceries or causes) and their structural significance (all nouns or verbs or clauses). We see again how structural significance and lexical meaning work together. We note, too, that the minute we list things in some definite order we are classifying them, in this instance both lexically and grammatically. In sentence structure such balancing of parts is called parallelism.

Harry, Jim and Bill rebounded and shot their team and school to victory and the championship.

Veal or chicken will be fine with us.

Are you coming, going or what?

These sentences demonstrate that and and or are the two possible connectors. The and (in addition to) usually creates a plural which demands a plural verb. The or presents three possibilities:

| | |
|---|---|
| two singulars: | Bob or Ben has the book. |
| two plurals: | Mothers or Fathers have to be present. |
| a singular and a plural: | Brussels sprouts or spinach is fine with me.<br>Spinach or Brussels sprouts are fine with me.<br>(the verb agrees with the item closest to it) |

Note that items in a series need not be words or phrases; they can be sentences that are closely related:

The weather is just right; everybody has arrived; we are bound to have a great reunion.

There are several regular series introducers in syntax:

| | |
|---|---|
| ... the following: | examples (or instances, illustrations) are: |
| ... as follows: | ...are examples (or instances, illustrations), such as.... |

Structural markers used en route for longer items, phrases and sentences, follow. Make up examples to fit each marker pattern.

... first, ... second, ...
... then, .... then ...
..., next, ...
... also, ...
... also ..... too...
... too ...
... again, ...

We also order logically, for emphasis, climax, and even anticlimax, the latter usually for fun or satire. Emphasis requires that we put at the end of the sentence that which we wish to emphasize. Thus He'll choke up I think loses our interest because of its ending. Unless you do want to emphasize that this is your opinion, I think he'll choke up is the more emphatic (note the change in punctuation in the turnabout). Climax parallels emphasis in sentence position. Anticlimax is placing the least important in the most emphatic place, usually at the end:

> He is a great dribbler, ballhandler, and misser of shots.
>
> "Oh dear, oh dear, what shall I do?
> I've lost my beau and lipstick, too!"
> -Alexander Pope
>
> High hopes, integrity and thirty cents were all he had.

Sentences which hold their emphasis to the very end are often called periodic sentences. Others are known as loose sentences. We shall see that not all sentences can, or need to be, periodic. Endless emphasis would no longer be emphasis, as we know from people who overuse the dash as a mark signalling a break in thought. We all know the kind of writing that is not merely loose in structure, but also suffers from wordiness:

> He was a teacher who was afraid to risk an opinion because he was fearful of offending his Board.
>
> To me, I think every teenage American should have the chance to get at least two years of higher education in a college of his choice, but that's only my opinion.

There are three ways of handling these: (1) to start over. (2) to literally cross out all words not needed to keep the essential meaning, and (3) to revise as necessary. Almost everybody falls into wordiness nowadays because we are so surrounded by words, many of them unnecessary -- a little like using a 300 horsepower car solely for trips to the shopping plaza. We need lean, working prose, not flab.

Process I. is listing, or putting in order. It can function in all 10 sentence patterns.

## II.

A. Cats are smarter than dogs.

B. No more rug-worry! Wonder Rug Cleaner is here!
C. At sea level water boils at 212° Fahrenheit.

At first glance these sentences seem just the same as those under reporting. A closer look, however, tells us that while we would agree on C. as statement of a fact, we would consider A. and B. at least debatable. These sentences are general statements, usually called generalization.

The most precise kind of generalization is that arrived at by scientists in their experimentation. The most imprecise are opinions worded like generalizations. Examples of the latter are:

> "Rebecca is an exciting novel" instead of "I think Rebecca (is) an exciting novel."
>
> "Gloop's enamel is the best", instead of "I found Gloop's enamel very satisfactory for my interior use."

All generalizations should:

1. Be really subject to proof.
2. Have all terms specific and, if necessary, defined.
3. Be backed by sufficient evidence.
4. Carry any necessary qualifications.

One reason why C meets all four requirements is that all its terms are specific and clear: sea level, water ($H_2O$), boils, 212° Fahrenheit. In contrast, what is the smarter of A? Even experts find that cats and dogs are smart (show intelligence?) in different ways. The rug-worry of B sounds more specific than it is. One problem here is the lack of any qualification. Is all "rug-worry" settled by a rug cleaner? Qualification helps, even when it is in general terms such as these:

most
majority
some
all
few
several

nearly
entirely
rather
almost
somewhat
fairly

rarely
often
frequently
sometimes
generally
usually

Specific amount, quantity, extent or intensity are even more desirable, but cannot always be supplied and do not always apply.

Process II is Generalizing.
It can take all sentence patterns, but 7. and 8. only within direct quotations.

**EXERCISES:**

1. See how many different reasonable substitutions you can make in the following sentences.

   (1) His __________ shoes were caked with __________ from the __________.

   (2) The quarterback _________ for the __________ gain.

   (3) _________, the crowd responded to the __________.

   (4) __________ the horse if you want to __________.

2. Make up 3 sentences of your own with blanks that can be filled by more than one word-choice, but that is also specific rather than vaguely general.

3. Use each of the qualifying words in the list above in a different sentence.

4. Give a generalization to fit each of the 6 main sentence patterns.

5. Place each of the following series in 3 sentences, featuring them as words, in phrases, and in clauses.

   (1) grounder, Texas leaguer, fly ball

   (2) marigolds, zinnias, pansies

   (3) Detroit, Chicago, Minneapolis

   (4) subjects, verbs, objects

   (5) conga, samba, rhumba

## III.

"A cow is of the bovine ilk;
One end is moo, the other, milk."
—Ogden Nash

"Today is the tomorrow you worried about yesterday."
Jack is essentially a jump shot scorer.
"Home is where the heart is."
He's a rat.

What element (s) do all these contain in common? Certainly you recognize sentence pattern 4. What kind of thinking process do the above examples of the pattern carry out?

If Ogden Nash were a biologist he would be more precise in defining a cow. In fact, the most precise definition we know of is the scientific one:

D = genus + species + differentiation
or D = class + group + what makes this group different from others in the class.

The simplest kind is identifying or naming:

Judy is our girl scout leader.
Jim is the governor's nephew.

Another form for identifying, and sometimes defining, is the appositive. The appositive is usually set off by commas.

Jimmy, the batboy, came today.
John met Mary, the lead in the play.
Planing, sailing with the boat on instead of in the water, is the fastest kind of sailing.

Still another form for identifying is the inclusion, used either as appositive (with commas) or as modifier (usually without commas, though sometimes with):

Jimmy, who is the batboy, came today.
The fellow who is the batboy came today.
I met the painter (that) you told me about.

Closely related to defining or identifying is the process of characterizing as evident in sentence pattern 5.

She is beautiful and vivacious.
The entire western sky was unbelievably colorful.

As sentence pattern 4 tends to be one of defining and identifying or naming, so sentence pattern 5 tends to be one of characterizing. And where the appositive appears in the former, the modifier (word, phrase, or clause) appears in the latter, usually set off by commas.

The day, dark and dreary, was depressing.
Dark and dreary, the day was depressing.

Chilled to the bone, the survivors trooped in.
The survivors, chilled to the bone, trooped in.

Begging for mercy, the sniper threw down his gun.
The sniper, begging for mercy, threw down his gun.

That the earth is the center of the universe, the Ptolemaic theory, was accepted for centuries.
The Ptolemaic theory, that the earth is the center of the universe, was accepted for centuries.

His face, with its sunken cheeks and hollow eyes, was like a death-mask.
With its sunken cheeks and eyes, his face was like a death-mask.

The primary means of characterizing is, of course, the usual pattern of adjectival (s) with noun: the broken plough, the tawdry old red dress.

> Process III is Defining / Identifying / Characterizing. Usually this uses sentence patterns 4 and 5; modifiers and appositives are other forms used.

**EXERCISES:**

1. Make a sensible sentence of your own that imitates each one of the sample sentences given for Process III.

2. Write one-sentence definitions of the following:

   home run
   barn
   pig
   spinnaker
   patriotism
   "Rip Van Winkle"

3. Write a paragraph definition of one of the following:

   school spirit
   sorrow
   grammar

## IV.

You must choose either him or me. (word)
We'll see him either in school (phrase) or at home.
Either you hire us both (clause) or you will get neither.
Make up your mind that either he goes or I do. (Inclusions)
Either come or go.

What kind of process is illustrated by these examples? See whether the sentences that follow mirror the same process.

You will have to decide whether to go or not.
You will have to decide whether you should go or not.
You will have to decide whether you should or should not go.

The process of choosing sometimes presents a choice of but two alternatives, as all eight examples above do. Such a choice is known as a dilemma. Dilemmas in turn are characterized as true and false dilemmas. What do you think is the difference between the two?

True: The verdict is either guilty or not guilty.
False: Either we meet the Russians head on or we sell out to them.

As you can see, the full either....and or....elements are always parallel. This is true also of whether....or not, though sometimes the ...or not is omitted, the whether being used almost like an if:

I wonder whether she will come (or not).

You can see that false dilemmas can also be presented in this pattern: "Your vote will decide whether this nation marches forward to security for all its citizens or not."

Other patterns can be utilized as dilemma patterns, but they are usually used to show contrast: this/these ... or that/those and on the one hand, ... on the other (hand), ...

This is the way to happiness; that is the way to misery.
This is the way to happiness; that, to misery.
On the one hand, you can look for another job; on the other (hand), you can make the best of this one.

Simpler choosing, of the non-dilemma type, is expressed in lexical meanings such as rather than, prefer (to), choose, select, etc.

Process IV is Choosing. All sentence patterns can be used.

EXERCISES:

1. Give 3 examples each of false and true dilemmas.
2. Write a choosing sentence in each of the 6 main sentence patterns.
3. Write a paragraph supporting your choice of one of the following pairs:

   4 season - 2 season climate
   hamburgers - cheeseburgers
   Bobby Darin - Vic Damone
   cats - dogs.

## V.

He is taller than Mike.
He is as tall as Mike.
He is more intelligent than Mike.
"A pretty girl is like a melody."

What does each of these sentences do? The thinking process illustrated is comparison, which can include both likenesses and differences, even though we often use the terms comparison and contrast for the two. We remind ourselves too that comparison can be both literal and figurative, the concluding song title being an example of the figurative.

A number of structures regularly show comparison (and contrast). In the illustrations below, words, phrases or clauses can be used in the open slots of the pattern.

_________ is like _________ (except, only)....

A rectangle is like a square, except one pair of
opposite sides is longer than the other.
A rectangle is like a square, only different.

Note that when the pattern uses the except extension, there is a comma before it.

_________ is (equally) as _________ as _________.

He is (equally) as tall as I am.
He is (equally) as flabby as Jello.

_________ is so _________, (that) _________.

Though (or although) _________, _________.

_________, though, (although) _________.

Although it is bitter cold, we must get through to the survivors.
We must get through to the survivors, though it is bitter cold.

This category can take all the basic sentence patterns. The punctuation is indicated for all types. There are, of course, also words which lexically serve the same purpose, such as equal (to), compared to, compared with.

Joe is so strong, (that) he has to be careful when shaking hands.

Karen is so beautiful, (that) she makes me drool.

_________ knows _________ from _________.
(can tell)

He certainly knows (or can tell) a sheep from a goat.
He can tell Somebody Up There Knows Me from Somebody Down There Throws Me.

_________-er than _________.

_________ more _________ than _________.

This is colder than yesterday (was).
A home is warmer than a house.

Their boss is more considerate than ours.
You can catch more flies with honey than with a swatter.

_________; _________. (2 or more patterns)

"United we stand; divided we fall."
He's not a person; he's an institution.

Some of these may be used for contrast (differences). The following, however, are definitely primarily patterns of contrast.

_________, but (or yet) _____________.

We waited and waited, but the mail did not come.
It's not the heat, but the humidity.

_________; however*, ____________.

(*Also nevertheless, conversely, contrariwise, in contrast)

There was no one home; however, a child called over from next door.

On the one hand _________; on the other (hand), _______.

We have already had this as offering a choice, but it is more often used to show contrast.

On the one hand, we have the voters behind us; on the other (hand), we have all the officials against us.

Process V is Comparing and Contrasting, both literal and figurative. It can use all sentence patterns.

**EXERCISES:**

1. Write sentences incorporating a comparison or contrast for each of the following. Try to vary your sentence patterns.

   Johnson - Goldwater
   N. Y. Yankees - St. Louis Cardinals
   train - plane
   Florida - California
   vegetable garden - flower garden
   soft water - hard water
   2-door cars - 4-door cars

2. Write a comparison and/or contrast between any 2 items of your own choice. Make it a paragraph in length.

VI.

If he really tries, he'll make the team.
He'll make the team, if he really tries. (comma optional).

When the bell rings, everybody will stand.
Everybody will stand when the bell rings (no comma).
Because his saddle cinch slipped, he lost the race.
He lost the race because his saddle cinch slipped.

All these sentences have something in common, and you will at once see that each includes a simple sentence and an inclusion. The basic thinking process in all of them is showing dependence of one element on another, paralleling the structural dependence of the inclusion on the simple sentence.

This category has two general subdivisions, Conditional and Cause and Effect dependency. The one is possibility; the other, fact.

Conditional - If it's a nice day, we'll have the picnic.

Cause and Effect - Because it is a nice day, we can have the picnic.

If* ______________, ________________.

(*Also when, whenever)

If all goes well, we'll be in Altoona by ten.
"When the moon comes over the mountain, every beam
brings a dream, dear, of you."
Whenever the trails call, I'm off with my pack and gun.

Unless ___________, ___________.

Unless we get more supplies, we'll have to break camp.

______________, or ___________.

We must hurry, or we will be late.

As ___________ , so ___________.

"As Maine goes, so goes Vermont."

How much more ___________, if (or when) ______________.

How much more we would miss him, if he would go away more often.

How much _________-er _________, if (or when) _________.

How much slower the time drags when we are looking forward to nothing.

The clauses in all these conditional situations can be inverted. But no matter in which order they come, the comma appears.

Cause and effect expression varies greatly, utilizing any of the basic sentence patterns.

He knew, because I arrived.
He knew because I arrived.
He knew, since I arrived.
He was so engrossed that he didn't look up.
He was so engrossed, he didn't look up.
Confronted with the evidence, Hawkins confessed.
He didn't study, so he failed.
He didn't study; therefore* he failed.

(*Also hence, consequently, as a result, as a consequence. Commas with last three; comma optional with therefore and hence.)

We bought some food, for the children were hungry.
In order to improve, he practiced daily.

This process can take any of the basic sentence patterns; however, two clauses or an absolute phrase and a clause are required. The absolute phrase, here and elsewhere, must refer directly to the subject (the object, if applying to it), or it will dangle by itself, creating possible ambiguity and misinterpretation (Example: In order to improve, daily practice was necessary).

Process VI is showing Dependence, conditional and cause and effect.

**EXERCISES:**

1. Make at least 10 substitutions in each blank of this sentence:

   If ________________, we ________________.

   Note that the substitutions here are of clause length.

2. Write 10 sentences which incorporate cause and effect relationship. In some, try to use words other than because to show the relationship.

3. Write a paragraph on the cause of the loss of inflections in English.

These six basic thinking processes are not the only ones that sentences can and do handle. We have considered these to show how closely structure and lexical meaning interact at the level of syntax.

Small wonder that some linguists extend the term "structural significance" to structural meaning at this level. We shall next show that the interaction is equally close in larger structures.

12.24. Sentences in Continuity. We might ask first whether there is just one kind of continuity. The answer is no. The continuity you use in just talking with others is somewhat differant from that which you use in giving a speech or writing a paper.

In which of these two types of talking do you use more questions? More commands or requests? More words and phrases? More informal usage? More paralanguage and kinesics? Which is more temporary? More abrupt in change of topics and pace? All these questions are answered by the same kind of continuity, that used in talking with others. We can characterize such continuity as follows, remembering that the word dialogue holds for both the actual talk and the written version of the talk. Note very carefully the qualifying words, used throughout these generalizations.

Dialogue

1. Frequently utilizes questions and answers.
2. Utilizes commands and requests.
3. Often treats one-word and phrase structures like sentences, as shown by intonation pattern.
4. Depends strongly on paralanguage and kinesics (it can because this is personal communication: conversation, telephone, memo, note, letter).
5. Usually functions at General and Unacceptable levels of usage and point of view, its informality depending on how personal the context, the situation (people and occasion).
6. Is usually temporary in intent, for an immediate audience.
7. Often makes its connection in jumps by mutual association, even deliberately so.
8. Tends to be somewhat more connotative than denotative.

The other kind of continuity must have characteristics of its own, not merely that it is different from dialogue. We might term this deliberate talking or writing in a single person's continuity monologue. Monologue can include dialogue, but the teller's single point of view still guides and controls it. Here are the chief characteristics of monologue:

Monologue

1. Has relatively few incomplete sentences (words or phrases functioning like sentences)
2. Includes few questions, commands, and requests, and then

primarily for emphasis and variety.

3. Consists primarily of statement sentences -- grammatically complete, often extended in structure.
4. Has to be self-perpetuating, and so must have its own connections (transitional devices) instead of relying on paralanguage and kinesics.
5. Tends to be at least somewhat permanent in intent (or else why write it down?) often for a remoter audience, as in talks addresses, ceremonies, letters, papers, and articles.
6. Usually functions at General and Formal levels of usage.
7. Tends to be somewhat more denotative than connotative in its ordinary (non-literary) use.

Perhaps the single factor at the heart of the various differences is that of multiple points of view (more than one speaker or writer), which marks dialogue as fragmentary, while monologue is more sustained.

12.25. Transition in Sentence Continuity. Sentences have word order and phonologically marked constituents as their structural sequence, plus such other markers as we have already noted. When we go from sentence to sentence we also use devices to mark the progression. These are called transitional devices, because they help to make the transition from one item to another. The most self-evident of these is repetition of words or meaning. The latter includes pronouns, synonyms, and words or phrases embodying the same notion or idea. These are exemplified by the following, the original words being shown in brackets after each substitute:

> After lunch all the men went into the solarium. There [the solarium] they [the men] stretched out on cots for sun and sleep, timed by the attendants so that no one [of all the men] would get either burned or groggy. Promptly at two o'clock all hands [all the men] were given a massage and sent to the pool for a dip. Then they [all the men] rejoined their wives [of all the men] for the afternoon activities.

Some words and phrases are themselves transitional in function. In the above passage we note some as time markers: After, Then. Most of the words and phrases we have found to structure certain thinking patterns in single sentences can do so in a continuity or sequence of sentences.

Third, strands of development are kept parallel and so serve for transition. In our passage the parallel of sun and sleep is kept by burned and groggy. There are also the parallels of men and attendants, and then of men and women. The overall time pattern (After, Promptly at two o'clock, Then, afternoon) also embodies continuity. We are here, then, thinking of more subtle structural ways for transition.

Finally, our brief passage is in the form of a paragraph. This we have already defined as a unit of closely related sentences. Actually, you know that (1) single sentences are sometimes paragraphs (on occasion serving as transitions between two other paragraphs); (2) dialogue is placed in paragraph form; (3) newspaper paragraphing is often a visual convention for breaking up copy, rather than a matter of units of development; and (4) paragraphing is for written material only, though sometimes we think of a point or sub-point as the spoken equivalent.

All this suggests that the paragraph is a rather more conventional and arbitrary unit than the sentence. The sentence is really the basic unit in the continuity of English discourse.

EXERCISES:

1. Select a paragraph of some size from Unit II and underline all the transitional devices, explaining the more subtle ones.

2. First, list a series of items needed to summarize the general change in English verbs over the centuries. Second, write these in a series of sentences. Third, put the sentences into sequence and write in paragraph form with needed transitional devices, underlining the latter.

3. Look up three essential differences between American Inland Northern and American Midland dialects. Incorporate an account of these in (1) dialogue and (2) monologue.

# GLOSSARY

**ACCENT:** see STRESS.

**ACOUSTIC:** relating to sound or the perception of sound. Acoustic Phonetics treats speech sounds in terms of sound waves. (Compare with Articulatory Phonetics).

**ACTUALIZE, ACTUALIZATION:** conversion of any transcription into actual speech or into a transcription on a lower level of abstraction. For example, morphophonic √ æw.r. and orthographic hour might both be actualized, phonetically, as [æ ^· wər].

**ADJECTIVE:** a morphemically identifiable class of words which contain certain derivative or designative affixes, or which can combine with the suffixes √r. (comparative) and √s.t. (superlative).

**ADJECTIVAL:** a word class at the syntactic level. The adjectival class includes adjectives, plus any items classed differently or unclassifiable on the morphemic level which are identifiable as adjectival by syntactic criteria.

**ADVERB:** a morphemically marked class of words identified by the presence of specific affixes. (Example: neatly).

**ADVERBIAL:** a word class at the syntactic level, including adverbs and any other items identifiable as adverbial by syntactic criteria.

**AFFIX:** a general term for morphemes which occur in the before-position and after-position.

**AFFRICATE:** a type of consonant in which stoppage of air is followed by frictional release. The affricate phonemes of English are /č, ǰ/.

**AFTERBASE:** a type of after-position morpheme which can either derive or designate verbs, adjectives, or nouns. These are added to free or bound forms, and always bear primary stress. (Examples: doctrinnaire, auctioneer.)

**ALLOMORPHS:** the variant morphs which constitute a morpheme.

**ALLOPHONES:** the variant speech sounds (phones) which constitute a phoneme.

**ALTERNATION:** a predictable substitution of one morphophone for another, in a specific morphophonic environment, binding on all speakers of a dialect. In English, most alternations occur in the environment of the morphophone y. (Example: ey.∼æ. in insane, insanity; t.∼ž. in revert, reversion).

ANTE-VERBAL: the syntactic relationship of material placed before a verb within a phrase,(see SYMBOLOGY).

ARTICULATION: the shaping of speech sounds in the vocal cavity by means of the tongue, lips, teeth and palate (articulators).

ARTICULATORY PHONETICS: speech sounds defined in terms of their articulations.

BASE: any morpheme which can occur under primary stress. *Primary bases* are central-position morphemes; *secondary bases* occur in before- and after-positions.

BASE-EXTENDER: a morpheme which, added to a base, does not produce a free form, but produces a base to which affixes of a certain type may be added. Thus some *non-designative affixes* are added to free forms to produce bases which can take designative affixes (Example: parti*c*le). Others are added to bound forms to produce bases which are then compatible with designative affixes (Example: hist*ory*, ext*ig*ate).

BINARY COMPOSITION: the principle that word-formation and phrase-building take place through the combination of two elements at a time. Thus, a word composed of three or more morphemes involves two or more stages of binary composition.

BINARY PHRASE: the basic English syntactical unit. A simple binary phrase is built by the combination of two words under a single superfix. This phrase then functions as a unit in combination with additional material to form an *expanded binary phrase*. (see PHRASE).

BORROWING, or LOAN-WORD: a lexical item which has been borrowed from one language and incorporated into another. For example, English *hammock* (from an American Indian language), Russian *béizbol* from American *baseball*. Linguistic borrowing often accompanies the borrowing of cultural items.

BOUND: unable to occur alone. For example, a bound primary base is one which can constitute a word only when combined with one or more affixes.

CLASSIFICATION: separation into groups according to certain definite criteria. For example, word classes are set up on the morphological level on the basis of morphemic criteria (the presence or absence of specific morphemes). On another level, syntactic criteria (the combinations into which words can enter) are used as the basis of classification.

**CLAUSE:** (1) grammatical clause: a syntactic unit containing a subject and predicate. (2) phonemic clause: the stretch of speech bounded by major junctures. The relationship between grammatical and phonemic clause, while variable, underlies much of English punctuation.

**COGNATES, COGNATE WORDS:** words in different languages which have the same origin in a parent language. The similarities between cognate words are due to their common origin rather than to chance resemblance or to borrowing. (Example: English *three*, German *drei*, French *trois*, Russian *trî*.)

**COMPLEX NUCLEUS:** see NUCLEUS.

**COMPOUND NOUN:** see WORD PHRASE.

**CONJUNCTION, CONJUNCTUAL:** a group of morphemically unclassifiable words which can be classed syntactically by their ability to form binary phrases with pronouns in the nominative case. Example: You *and* I, he *or* she .... (compare with prepositions).

**CONNOTATION or CONNOTATIVE MEANING:** extensions in meaning, associations between words; the implications of lexical items which go beyond a one-to-one relationship between *word* and *thing*. (see SEMANTIC).

**CONSONANT:** sounds in which the flow of air is obstructed or restricted. English has 21 consonants, subgrouped as *stops*, *spirants*, *affricates*, *lateral* and *resonant*.

**CONSTITUENTS:** the forms which make up a larger construction. (see IMMEDIATE CONSTITUENTS, PRINCIPAL CONSTITUENTS).

**CULTURE:** the learned behavior of a group of people -- all of the ways in which they act and interact. Language is regarded as a part of culture, and as the essential medium through which most cultural interaction takes place.

**DEMONSTRATIVAL:** the demonstrative class in terms of syntactic relations.

**DEMONSTRATIVE:** the class of words identified on the morphemic level by the prefix √ð (excluding pronouns containing the same prefix). Example: there, this.

**DENOTATION or DENOTATIVE MEANING:** the specific, standard or unvarying elements in meaning.

**DERIVE, DERIVATION:** the formation of one base from another by use of a prefix, suffix, or some other morpheme.

**DERIVATIONAL SUBBASE:** a type of after-position morpheme added only to free forms. These subbases occur only under weak stress, and most do not contain a vowel. They derive nouns, verbs, adjectives and adverbs from other parts of speech. (Example: worker (√ -r.), boyish (√ -š.)).

**DESIGNATE, DESIGNATION:** the addition to a bound form of a morpheme which marks it as a particular part of speech (and thus a free form).

**DESIGNATIVE AFFIX:** a type of after-position morpheme which is added to bound forms and may bear any degree of stress except secondary. Designative affixes mark lexical items as nouns, verbs or adjectives. (Example: contrite, peculiarity).

**DESIGNATIVE SUBBASE:** a type of after-position morpheme which is added only to bound forms; occurs only under weak stress, and generally contains no vowel. These designate forms as nouns or verbs. (Example: width, verdure, breathe).

**DIALECT:** the speech of a subgroup of the speakers of a given language. Dialects (a) have some unique linguistic features, but (b) share enough features to be mutually intelligible. Dialects are often identified on the basis of a geographic region, social class, and occupation.

**DIALECT VARIANT:** the phoneme or phonemes representing a morphophone in a given dialect. Thus, for example, the morphophone a. has variants /a/≈/æ/≈/ah/≈/æh/ in various English dialects.

**DIAPHONEME, DIAPHONEMIC VARIATION:** the variation between two phonemes as representatives of a single morphophone within a given dialect. (Example: /kæn/≋/kɨn/,k.æ. n. can )

**DIPHTHONG:** a glide from one vowel position to another within the same syllable. (see SEMI-VOWEL).

**ENVIRONMENT:** in reference to linguistic analysis, the phonemes (or units of any order, such as phones or morphemes) immediately preceding, following, and/or cooccuring with the phoneme (or other unit) under investigation. The environment is often an important factor in causing variation and producing change.

**ETYMOLOGY:** the study of the origin and history of words.

**EXPANDED WORD:** a lexical item composed of a primary base, free or bound, and prebases and/or postbases. Other affixes (non-derivational, paradigmatic) may be present or absent. (Examples: spectacular, primary, compelling).

**FRAME:** an environment selected as diagnostic in classifying linguistic units of any order. For example, a syntactic frame "the + ......."

can be filled only by words which function as nouns; the ability to occur in such a frame, then is a criterion for classifying the word as a nominal.

**FREE:** able to occur alone. For example, a free primary base is a base which can constitute a word (or lexical item) without the addition of affixes.

**FRICATIVE:** see SPIRANT.

**GLIDE:** see DIPHTHONG.

**GERMANIC LANGUAGES:** the group of closely related Indo-European languages including German, the Scandinavian languages, and English.

**GRAMMAR:** the morphemes of a language and the arrangements in which they occur. Also, the rules for these arrangements of morphemes.

**GRAMMARIAN:** a specialist in the grammar of a language, particularly one concerned with correctness of grammatical usage.

**GRIMM, JAKOB and WILHELM:** 19th century folklorists and philologists. Grimm's Law, formulated by Jakob Grimm, demonstrated the regular phonetic correspondences between different branches of Indo-European.

**HOMOPHONOUS:** sounding alike. Homophonous morphemes have the same morphophonic shape, but different structural significance -- for example, √-Z.$^{1}$ plural, √-Z.$^{2}$ possessive, and √-Z.$^{3}$ 3rd singular present tense.

**HOMORGANIC:** articulated in the same way or in the same part of the mouth. For example, in relation to /n/, /t/ is a homorganic voiceless stop; in relation to /t/, /n/ is a homorganic nasal.

**IDIOLECT:** the speech of an individual speaker of a given language.

**IDIOM, IDIOMATIC EXPRESSION:** a phrase or longer expression which does not fit the regular grammatical or semantic patterns of a language.

**IMMEDIATE CONSTITUENTS:** complex units seen as made up of next lower units of structure; especially, lexical items as the component units of syntactic relationship making up the phrase.

**INDO-EUROPEAN:** the large family of languages, including ancient Sanskrit and several modern languages of India and the Near East and most of the languages of Europe. Some of the main groups of languages included are Balto-Slavic, Celtic, Romance, Germanic, and Indo-Iranian.

**INFLECTION:** the addition, to simple or derived lexical items, of morphemes which indicate grammatical relationships or complete the grammatical meaning of the words.

**INFLECTIONAL SUFFIXES:** see SUFFIXES.

**INTELLIGIBILITY:** in reference to languages and dialects, degree of intelligibility is a rough correlate of degree of relationship. Forms of speech which are mutually intelligible (speakers of one can understand the speakers of the other) are considered to be dialects of the same language. Lack of intelligibility would class the two as separate languages.

**INTERCHANGE:** differences between dialects in the morphophone content of a given vocabulary item. (Example: k.e.n. ⟷ k.æ. n. can; n.iy.ð.r. ⟷ n.ay.ð.r. neither.

**INTONATION:** the complex of 'speech melodies', made up of stress, pitch, and juncture.

**INTONATION PATTERN:** the phonological phrase, bounded by major junctures, and with one and only one primary stress.

**INVERTED ANTE-VERBAL:** the syntactic relationship of nominative case nominal or pronominal material following a verb (contrast with post-verbal).

**JUNCTURE:** the name given to characteristic ways of joining or terminating stretches of speech. Four different types are distinguished in English. (see SYMBOLOGY).

**KERNEL VOCALIC:** a central-position morpheme, consisting of a vowel nucleus only. The kernel vocalics combine with prefixes and postfixes to form a small group of lexical items, mainly limited to personal pronouns.

**KINESICS:** the study of the body movements and facial expressions that accompany speech. Such movements are considered a part of the "speech package" or language in the widest sense.

**LANGUAGE:** the system of communication by means of conventionalized vocal symbols. Language, like all human culture, functions in regular and complex patterns, but -- being conventionalized -- is transmitted informally and unconsciously. Linguistics analyzes human speech to discover these regular patterns and state them formally.

**LATERAL or LATERAL RESONANT:** a type of consonant in which the passage of air is restricted and channeled to one or both sides of the tongue. The English lateral phoneme is /l/.

**LEXICAL ITEM:** a linguistic form which can be used as a free form. Lexical items can be composed of one segmental morpheme (boy) or many (spectacular), plus one superfix morpheme. (see WORD).

**LEXICOGRAPHER:** a compiler of dictionaries, a scholar concerned with the lexicon of a language.

**LEXICON:** vocabulary; especially, the total stock of lexical items of a language.

**LINGUIST:** a specialist in the scientific study of language, linguistics.

**LINGUISTICS:** the scientific study of language, especially from the point of view of internal structure.

**LINGUISTIC FORMS:** language considered at the level of morphology consists of linguistic forms: morphemes, words and larger syntactic units (these may vary from language to language).

**LOAN-WORD:** see BORROWING.

**LOCATIVE:** the class of words identified morphemically by the prefix √h. (Example: here, hither).

**MEANING:** two general types of (denotative) meaning are distinguished: lexical (or "semantic"), residing in individual words or bases; and structural, the part of meaning which is given by inflectional or derivational endings, word order, intonations, etc. Consider also the contrast between DENOTATIVE and CONNOTATIVE meanings.

**MONOSYLLABIC:** consisting of one syllable.

**MORPHEME:** the smallest linguistic unit with grammatical significance. (Example: de-com-part-ment-al-ize, illustrates morphemic segmentation).

**MORPHEMICS:** see MORPHOLOGY.

**MORPHOLOGY:** the area in linguistics dealing with language shapes - that is, the bundling together of units of sound (morphophones) to form units with grammatical and semantic significance (lexical items, words). Morphophonics deals with morphophones, morphemics with the combining of morphemes into words (or lexical items), and syntax with the relations between these larger units.

**MORPHOPHONE:** a unit representing phonemic equivalences between dialects. Morphophones are seen as the minimum units of morphemes and words - thus, regular variations in phonemic transcription are subsumed under a single morphophonic transcription. (Example: /hæws/, /hews/, /həws/ all are phonemic actualizations of morphophonic h.aw.s., house.)

**MORPHOPHONICS:** see MORPHOLOGY.

**NASAL:** a type of consonant produced with closure of the mouth and the use of the nasal passages as a resonator. The nasal phonemes of English are /m,n,ŋ/.

**NEGATIVE:** the class of words identified morphemically by the prefix √n.- (Example: not, never).

**NEGATIVAL:** the negative word-class seen at the syntactic level.

**NOMINAL:** a word-class on the syntactic level, including morphemically-marked nouns and other words identifiable as nominals by syntactic criteria.

**NON-DERIVATIONAL AFFIX (nda):** a type of after-position morpheme added to either free or bound forms, which can bear any degree of stress. These affixes neither designate nor derive, but serve as base extenders; therefore, they are never final in a completed word. (Example: legit*im*ate, part*ic*le, horr*ib*le). (see BASE EXTENDERS).

**NORMAN FRENCH:** the French dialect, originating in Normandy, which was the source of most of the Romance vocabulary items in English.

**NON-PRODUCTIVE or CLOSED:** refers to morpheme classes or morphemes which are not used in forming new vocabulary. In English the √-n. plural (as in *oxen*) and the class of strong verbs are examples; they are represented only by old vocabulary and do not form new words.

**NOUN:** the word class identified morphemically by certain designative or derivative affixes (Example: √-y.z.m., √-iy.$^{3}$, √-n.s.) and by combining with suffixes √-$Z^{1}$ (plural) and √-$Z^{2}$ (possessive).

**NUCLEUS:** the vocalic part of a syllable. Stress and pitch are carried by the nucleus. Two types are distinguished -- *simple*, composed of a single vowel (/h*æ*t, b$^{ə}$b*i*l/); and *complex*, composed of a vowel plus a semivowel (/mæws, b$^{ə}$l*iy*f/).

**ORTHOGRAPHY:** a conventional or established system of spelling -- *e.g.*, the one used for books and newspapers in English, and taught in the schools. (Contrast with TRANSCRIPTION).

**PARADIGMATIC SUFFIX:** see SUFFIX.

**PARALANGUAGE:** vocal phenomena which make up the tone and voice qualities of individual speakers. These are: *voice set*, *voice qualities*, *vocalizations*, and *vocal segregates*.

**PHILOLOGIST:** an expert in language, especially language change and comparative linguistics.

**PHONE:** an individual speech sound. (see PHONEME).

**PHONEME:** the basic sound unit of language. A phoneme is a family or class of sounds (phones) -- for example, the different [p]'s in spin, pin and stop. These sounds differ in regular and predictable ways, and so can be grouped together as a single functional unit.

**PHONEMICS:** see PHONOLOGY.

**PHONETICS:** see PHONOLOGY.

**PHONOLOGY:** the first major level of linguistic analysis. Phonology includes the identification of phones and their grouping into larger units, phonemes. The first of these two phases is phonetics, the the second phonemics.

**PHRASE:** (1) a syntactic unit larger than a single word; (2) phonemic phrase, the stretch of segmental phonemes delimited by a phonemic clause.

**PITCH:** the relative highness or lowness of the voice in speaking. Like stress, pitch is carried by the vowel nuclei of syllables. Four phonemic degrees of pitch are distinguished in English . (see SYMBOLOGY).

**POLYGLOT:** a person who speaks and understands many languages (contrast with linguist).

**POLYSYLLABIC:** consisting of more than one syllable.

**POSITION:** location within a segmented unit of any order -- thus, phonemes can be in initial, medial or final position within a syllable or word. Used in connection with morphemics, we have referred to the location of morphemes within the word: the base occupies the central-position, affixes occupy the before- and after-positions, and superfixes occupy the above-position.

**POSITIVE:** a class of words, members of which form pairs with members of the negative class.

**POSITIVAL:** the positive word-class seen at the syntactic level.

**POSTBASE:** a class of morphemes added only to free forms, which can bear any degree of stress except secondary. Postbases are derivational affixes, forming nouns, adjectives and verbs from pre-existing lexical items. (Examples: definite, linguistic.)

**POSTFIX:** a type of after-position morpheme which occurs only with kernel vocalics. They are stressless and vowelless. (Examples: him, our).

**POSTPHRASE:** a sequence of after-position morphemes (usually an nda and a designative morpheme). Postphrases occur as "packages" -- they are limited in number, and most of them are productive. (Examples: clar-if-y, tempt-at-ion).

POST-VERBAL: the syntactic relationship of nominal or pronominal material following a verb. (see SYMBOLOGY).

POSTWORD: a type of designative after-position morpheme which is added to bound forms and can bear any degree of stress (including secondary). These mark lexical items as nouns, verbs, or adjectives. (Examples: fragile, fragility).

PRE-ADJUNCTUAL: the syntactic relationship of material (below the rank of N, V, Pn) placed before an adjective or adverb within a phrase. (see SYMBOLOGY).

PREBASE: before-position morpheme, bearing any degree of stress except secondary, and occurring only immediately before a bound primary base. (Examples: object, emphasis).

PREFIX: a type of before-position morpheme which occurs only with kernel vocalics. These are stressless, and never contain vowel morphophones. (Examples: my, where ).

PRE-NOMINAL: the syntactic relationship of material placed before a noun within a phrase. (see SYMBOLOGY).

PREPHRASE: a combination of prewords, or prewords and prebases, coming immediately before a free or bound primary base. (Examples: misconstrue, re-examination).

PREPOSITIONAL: a group of morphemically unclassifiable words, classified syntactically on the basis of combination with the objective case of pronouns. (Example: at him, to them, inside them, around us, etc.).

PRE-VERBAL: the syntactical relationship of material (below the rank of verb, noun, or pronoun) placed before a verb within a phrase. (see SYMBOLOGY).

PREWORD: before-position morpheme, bearing any degree of stress, occurring with any type of primary base. (Examples: proverb, mishap).

PRIMARY BASE or BASIC MORPHEME: the class of morphemes which occupy the central-position of most words, and contain the essential meaning of the word. Two types of bases are distinguished -- free primary bases, which occur as lexical items, and bound primary bases, which form lexical items only in combination with one or more affixes.

PRINCIPAL CONSTITUENTS: the "basic" or essential parts of the sentence -- in English, the subject, verb, and complement.

**PRODUCTIVE or OPEN:** used in reference to morphemes or morpheme classes which are used in forming new vocabulary. For example, the √ -Z.$^1$ plural is productive (two Hi-Fi's, two Mickey-Mouses); the √ -N. and √ Q. are not.

**PRONOMINAL:** words morphemically classified as pronouns, seen in terms of their syntactic relationships.

**PRONOUN:** the class of words identified morphemically by their inflection for case and number. This is the only completely inflected set of forms in English.

**RELATIVAL:** the relative class, seen at the syntactic level.

**RELATIVE:** the class of words identified morphemically by the prefix √(h)w.- (Example: who, whether).

**REPLACEMENT:** the substitution of one morphophone for another in a specific morphemic environment. Like alternation, replacement is binding on all speakers of a dialect. (Examples: iy. → e. in sleep, slept; ay. → i. in five, fifty).

**RESONANT:** a type of consonant in which voice quality is modified by the shape of the oral cavity, but the passage of air is not obstructed. The term can include nasals and semivowels; as used here, it excludes these and refers to the English resonant phonemes /r/ and /l/ (also called a lateral).

**ROMANCE LANGUAGES:** the group of Indo-European languages derived from Latin -- French, Italian, Rumanian, and others. Many English words are, through borrowing, of Romance origin.

**SANSKRIT:** an ancient literary language of India. Sanskrit is important in studying the history of the Indo-European language family, because, like classical Greek and Latin, it represents an earlier historical stage than languages still spoken.

**SECONDARY BASE:** the group of affixes which can take primary stress. This includes: prebases, prewords, prephrases, postbases, postwords, postphrases, designative affixes, afterbases, and non-derivational affixes.

**SEGMENTAL PHONEMES:** the phonemes which occur in sequence and are written as a linear chain (the letters in transcription). The other phonemes, which co-occur with these, are the suprasegmental phonemes.

**SEGMENTATION:** division of a stretch of speech into linear parts of a given order. Thus, an utterance can be segmented into phones, phonemes, morphophones, morphemes, phrases, or sentences -- depending on the criteria used for segmentation.

SEMI-VOWEL: sounds which are vocalic in production and (at least partly) consonant-like in their function as segmental phonemes. The English semi-vowel phonemes (/w, y, h/) combine with the vowels to form diphthongs or "long vowels" --in listing morphophones, these are also called complex vowels. Both simple and complex vowels function as syllable nuclei.

SEMANTIC: a general term referring to the area of meaning, especially of the connotative variety.

SEMEMICS: see SEMOLOGY.

SEMOLOGY: the third major level of linguistic analysis, concerned with meaning. Little systematic work has so far been done in this area. Paralleling the analysis of phonology and morphology, a tripartite division is seen in semology -- an analysis into the smallest particles of meaning (sememics), and two higher levels of units of meanings ("Meaning 2") and the interrelations between these ("Meaning 3").

SENTENCE: a self-contained grammatical structure; one which is not in construction with any other grammatical unit. It is also correlated with the sequence of intonation contours and final and non-final junctures.

SPIRANT or FRICATIVE: a type of consonant in which the flow of air is constricted, causing frictional noise, but not blocked. The spirant phonemes of English are /f, θ, s, š, v, ð, z and ž/.

STANDARD DIALECT: a dialect adopted as *correct* or as the dialect most acceptable for certain situations. Normally, it is the dialect taught in schools and used in mass communication media.

STEM: a primary base, with or without before- or after-position morphemes, which is used in binary composition with other material to build larger free forms.

STOP: a type of consonant in which the flow of air is completely blocked. The English stop phonemes are / p, t, k, b, d, g/.

STRESS: the relative loudness with which a syllable (*i.e.*, its vowel nucleus) is pronounced. Four degrees of stress with the status of phonemes are distinguished in English (see SYMBOLOGY).

STRING: a combination of a post-phrase and some other morpheme(s) (but not a primary base) which functions as a unit in binary composition with a stem to build a free form.

STRONG VERB: in Germanic languages, a verb which does undergo internal change. Verbs of this type are rare and unproductive in English. (Example: fly, flew, flown).

**STRUCTURE:** the arrangement of parts in a whole and their relationships to one another. In reference to a language, the term can be used to refer to different levels of complexity, to the grammatical structure of the language as a whole, or to the structure of a smaller unit such as a word or a phrase.

**SUBBASE:** see DERIVATIONAL SUBBASE, DESIGNATIVE SUBBASE.

**SUFFIX:** in general usage, a synonym for "after-position morpheme". As used here, a group of after-position morphemes, always final in a word, which are designative and are always added to free forms. In addition to designating nouns, verbs, and adjectives, they add to the grammatical meaning of the word. This is the group of morphemes sometimes called paradigmatic or inflectional suffixes. (Examples: boxes, mouse's, warmer, thinking ).

**SUPERFIX:** above-position morpheme, consisting of a combination of two stress morphophones. These are designative morphemes. For example, còntràct (verb with √ ˘. + ′.) and cóntràct (noun with √ ′. + ˘.).

**SUPRAFIX:** a type of above-position morpheme, composed of morphophones of pitch.

**SUPRASEGMENTAL PHONEME:** phoneme which is of longer duration and co-occurs with the segmental phonemes. The three English suprasegmentals are stress, pitch, and juncture -- together they make up English intonation.

**SYLLABLE:** a stretch of speech containing a simple or complex vowel and, usually, one or more consonants. In terms of production, a syllable is the stretch of speech pronounced with a single puff of breath. As here defined for English, the syllable is usually co-terminous with the morpheme.

**SYNTAX:** see MORPHOLOGY. Syntax treats the analysis of linguistic forms containing more than one base -- phrase, sentence, utterance, etc.

**TRANSCRIPTION:** any systematic symbolization of speech. A phonetic transcription represents speech in fine detail. Broader linguistic transcriptions (phonemic, morphophonic, etc.) are derived by analysis from phonetic transcription. Transcription differs from conventional orthography in that the rules of phonetic actualization are always regular.

**TRANSFORMATION:** change of a unit from one class to another. Especially, in syntactic analysis, a unit classified as one part of speech morphemically, transformed syntactically to another.

**TRUE WORD:** a lexical item composed of either a free primary base or a kernel vocalic, with or without paradigmatic suffixes. (Examples: *boy*, *books*, *them*, *smaller*).

**ULTIMATE CONSTITUENTS:** the smallest morphemic units (single morphemes) into which a linguistic form may be analyzed.

**UNCLASSIFIED:** items for which there are no diagnostic criteria. This label has been used here to classify words which cannot be assigned to word classes on the basis of specific morphemes which they contain or with which they can combine.

**USAGE:** within a given language community, the ways in which specific linguistic forms are used. Variation in usage is conditioned by such factors as age, occupation, social status, and education.

**UTTERANCE:** the linguistic form of maximum duration, limited by onset and cessation of speaking.

**VARIANT:** two or more different forms which are represented by a single symbol of a higher order. For example, allophones are variants of a phoneme. The term is here used especially to refer to dialect variants of morphophones.

**VERB:** the class of words morphemically defined by the presence of certain derivational or designative affixes (such as $\sqrt{\ }$-ay.z, $\sqrt{\ }$-ey.t$^2$) and by the ability to combine with the suffixes $\sqrt{\ }$-D$^1$ (past tense), $\sqrt{\ }$-D$^2$ (completed action), $\sqrt{\ }$-Z$^3$ (third person present tense), and/or $\sqrt{\ }$-ŋ . (participle).

**VERBAL:** the syntactic class containing verbs and other words -- classified or unclassified morphemically -- which can be identified as verbals on the basis of syntactic criteria.

**VERNER, KARL:** a 19th century philologist. *Verner's Law*, a milestone in systematic study of languages, adds such factors as location of accent and phonetic environment to explain sound changes in Indo-European languages which formed exceptions to Grimm's original formulation .

**VOCAL CHARACTERIZERS:** see VOCALIZATIONS.

**VOCALIZATIONS:** a component of paralanguage. The term covers various sounds used in conjunction with language. These are grouped as vocal characterizers (*e.g.* laughing, whispering, sobbing); vocal qualifiers (intensity, extremes of pitch, and drawl or clipping of speech); vocal segregates (non-linguistic utterances such as clicks, gasps and sighs).

**VOCAL SEGREGATES:** see VOCALIZATIONS.

**VOCALIC:** general term for sounds produced by the unobstructed resonance of the vocal cords: vowels, semi-vowels, "vocalic glides" (the exact status of these sounds as phonemes varies from language to language).

**VOICED:** a characteristic of certain consonants, that they are produced with accompanying vibration of the vocal cords. The voiced consonants of English are /b, d, g, v, đ, z, ž, ǰ, m, n, y, l, r/.

**VOICELESS:** a characteristic of certain consonants, that they are produced without vibration of the vocal cords. The voiceless consonants of English are: /p, t, k, f, θ , s, š, č/.

**VOICE QUALIFIERS:** see VOCALIZATIONS.

**VOICE QUALITIES:** a component of paralanguage. The term covers such features as pitch range, vocal lip control, glottis control, resonance, tempo; these affect such voice qualities as rasp, force of articulation, rate of speech.

**VOICE SET:** a component of paralanguage. The term covers the over-all qualities of an individual's voice, determined by such features as age, social status, physical condition, mood, etc.

**VOWEL:** a simple vocalic segment which functions as a syllable nucleus. English has 9 vowel phonemes. (/i, e, æ, ɨ, ə , a, u, o, ɔ /.

**WEAK VERB:** in Germanic languages, a verb which does not undergo internal change. Almost all English verbs are of this type -- *e.g.* walk, walked, walked.

**WORD:** in general usage, a rough equivalent of "lexical item". We here distinguish under this heading (1) true words, (2) expanded words, and (3) word phrases. (q.v.)

**WORD-FORMATION:** see DERIVATION.

**WORD PHRASE:** a lexical item with more than one primary base; prebases, postbases, and all categories of affixes may be present or absent. (Examples: *baseball*, *over-stepping*, *tap-dancer* ).

# SYMBOLOGY

## TRANSCRIPTION SYMBOLS

| | |
|---|---|
| C | any consonant, in phonological or morphophonic formulas |
| V | any vowel, in phonological or morphophonic formulas |
| [CV] | brackets indicate phonetic transcription |
| /CV/ | slant-lines indicate phonemic transcription |
| C.V. | period indicates morphophonic transcription |
| ⟨CV⟩ | wedges indicate conventional spelling or 'dictionary phonetics' |

## PHONETIC DETAIL

[C˺] unreleased; [Cʼ] aspirated; [C] unaspirated, normal release;
[C?] glottalized

[V˄] raised; [V˅] lowered; [V˃] front; [V˂] back

[?] glottal stop or "catch"

## SEGMENTAL UNIT SYMBOLS

p t k b d g č j f θ s š v ð z ž m n ŋ l r (consonants); w y h (semivowels); i e æ ɨ ə a u o ɔ (vowels).

## STRESS

/´/ primary, /ˆ/ secondary, /ˋ/ tertiary, /˘/ weak : stress phonemes.

´. strong; ˘. weak : stress morphophones.

√´. +˘. ; √´. +´. ; √˘.+´. : stress morphemes.

√´‿o : ‿ necessary absence of juncture; o stresslessness.

## PITCH

/4/ highest pitch; /3/ high; /2/ mid; /1/ low : pitch phonemes.

## JUNCTURE

/#/ 'double cross' : rapid falling of pitch and fading of voice, a 'decrescendo' effect.

/||/ 'double bar' : rapid rise of pitch and fading of voice.

/|/ 'single bar' : pitch neither rises nor falls.

/+/ 'plus' : break in phonemic flow

## IN MORPHOPHONIC FORMULAS:

= 'is represented by'

↔ interchange

→ replacement

≈ variation (between dialects)

≋ diaphonemic variation

~ alternation

## IN MORPHEMIC AND SYNTACTIC FORMULAS:

√ morpheme

a√ allomorph

⊙ 'operated on by'

→ 'resulting in'

← 'resulting from'

∫ lexical unit at syntactic level

## FOR SECOND LINE SYNTACTIC ANALYSIS:

□ anteverbal

∇ biverbal

Δ postverbal

▨ inverted anteverbal

o series

o- prenominal

△‾ preverbal

‾△ adverbal

●– preadjunctual

∇ prepositional

+⟩ conjunctual

> 'converts into', transformation

{ }→ ←{ } arrangement

[( ).( )] parentheses group constituents

PARALANGUAGE

For symbols used in transcribing paralanguage, see Chapter IV, pages 6-10.